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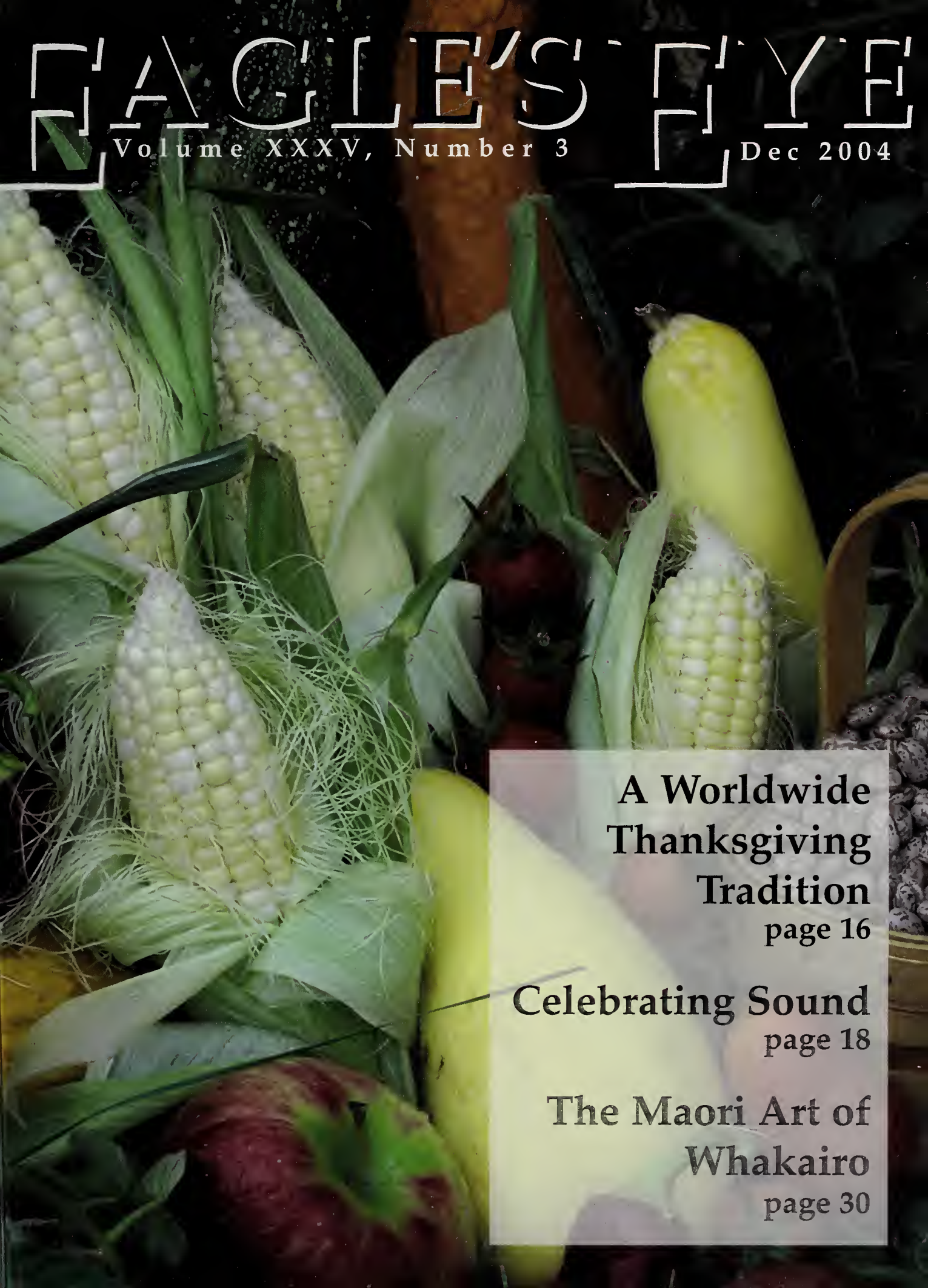
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EAGLE'S EYE



Volume XXXV, Number 3

Dec 2004

**A Worldwide
Thanksgiving
Tradition**
page 16

Celebrating Sound
page 18

**The Maori Art of
Whakairo**
page 30

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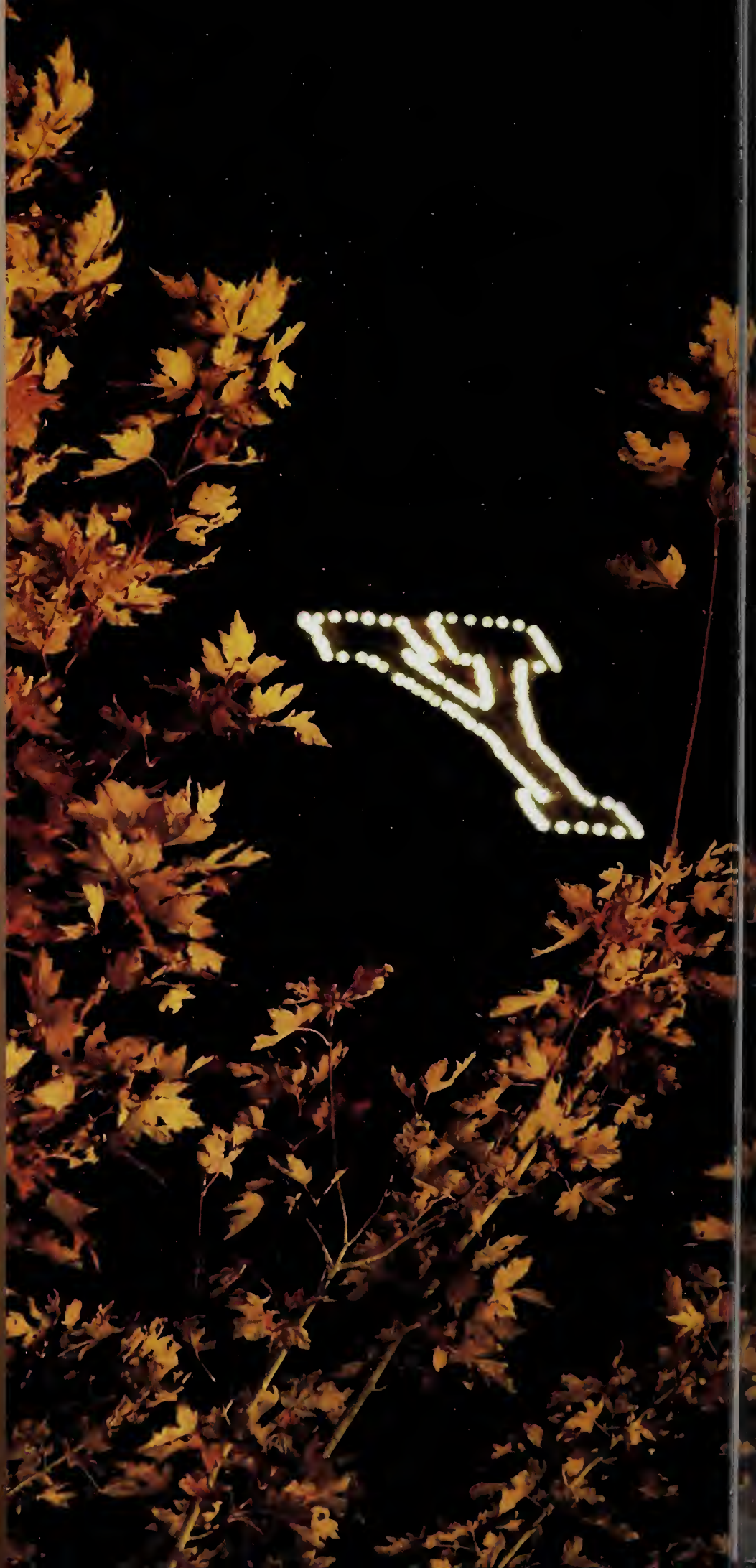
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EAGLE'S EYE

Volume XXXV, Number 3 Dec 2004

Departments

- | | |
|---------------------|----------------|
| 2 FROM THE DIRECTOR | 6 EVENTS |
| 3 STAFF PAGE | 10 STUDENTS |
| 4 CAMPUS NEWS | 12 ALUMNI |
| 5 COMMUNITY CORNER | 14 PROGRAMMING |

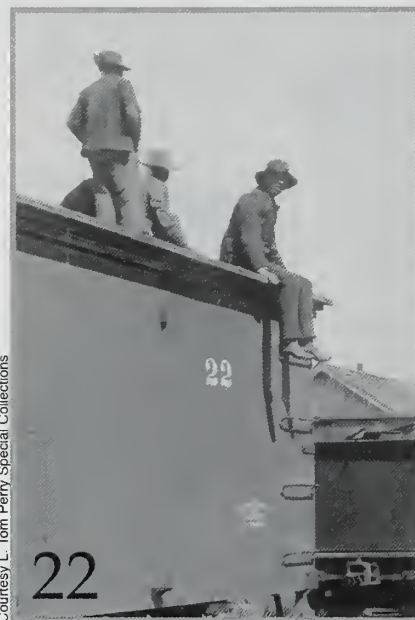
Features

- 16 **A Worldwide Thanksgiving Tradition**
by Jan King
- 18 **Celebrating Sound**
BYU's School of Music
by Trevor Reed
- 22 **Silent Builders**
Chinese Immigrant Railroad Workers
by Rijon Denetclaw
- 24 **Hula**
Hawaiian History and Heritage
by Jan King
- 28 **A Sower Went Forth**
Charles Hamilton Houston's Battle for Equal Education
by Brooke Ollerton
- 30 **Carving Life**
The Maori Art of Whakairo
by Natalie Walus

Front Cover Photo (Rijon Denetclaw): To show gratitude for the abundant fruits of their harvest, Americans gather around the table as families to share a meal. In the same spirit of thanks, people around the world celebrate the harvest. Although foods and festivities vary, the gratitude is the same. See related story on page 16.

Inside Front Photo (Rijon Denetclaw): An illuminated Y overlooks the BYU campus on a fall night. On many such nights, students, faculty, and community members can enjoy performances produced by the BYU School of Music. See related story on page 18.

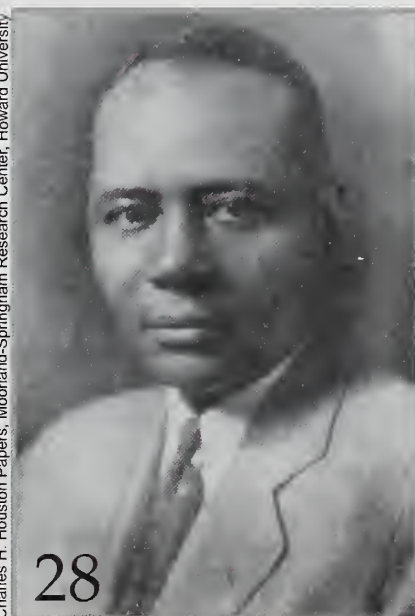
Back Inside Photo (Courtesy Polynesian Cultural Center): In New Zealand, carving is seen as a sacred activity. Skilled carvers create images of people, usually ancestors, to show respect for them and to give them a place to reside. See related story on page 30.



Courtesy L. Tom Perry Special Collections



Courtesy Boone Morrison



Charles H. Houston Papers, Moorland-Springham Research Center, Howard University

FROM THE *Director*



Lisa Muranaka

Change is inevitable. The entire world is dynamic in nature and is constantly changing. The rate of change may vary but everything is always transforming to something different. Nothing is static. Similarly, our lives are always in flux. Either we are progressing and moving forward or we are allow-

ing ourselves to regress.

When change is drastically impacting my life, my first reaction is to try to stop it and stabilize myself. If the rate of change is rapid, I feel completely unbalanced and oftentimes unsure of how to proceed. My comfort zone feels invaded and I seek to grasp something familiar. Too often I seek to be comfortable instead of being comforted.

Heavenly Father can only teach us what we are ready to learn. He will always present us with opportunities to gain wisdom and learn precious truths. However, sometimes these opportunities are hidden in the form of challenges, crises, or radical changes in our lives.

When we humble ourselves and recognize there are some things we cannot do alone, Heavenly Father will help us and comfort us. He is extremely interested in the happiness and safety of each of us as individuals. But as a result, we will experience times of sadness and discomfort for our own personal growth and development.

The world is changing and standards are digressing. We will continue to see the chasm between the acceptable standards of the world and of The Church of Jesus Christ of Latter-day Saints widen. The gap at times seems obvious and unmistakable, but mostly it is subtle and almost unnoticeable. When we accept change and are ready to learn, we can discern the details and make educated decisions on which side of the chasm we want to be found.

Traditions are important to all of us; many traditions we hope to pass on to future generations. Yet as the times change, we are often compelled to make the

necessary adjustments that may require us to discontinue traditions in order to follow both University and Church leadership. Change is never easy, but obedience brings blessings.

We are embarking upon perilous times that require strong leaders who will stand for truth and things that are right and good. We need leaders who will act upon correct principles and not wait to be acted upon, who choose to be on the right side of the chasm.

"...for there is a God, and he hath created all things, both the heavens and the earth, and all things that in them are, both things to act and things to be acted upon. . . . Wherefore, the Lord God gave unto man that he should act for himself." (2 Nephi 2:14, 16)

Stalwart disciples of Christ embrace changes that lead towards self-betterment and the strengthening of the stakes of Zion. Sometimes we may be required to move outside of our comfort zones but we can seek to be comforted by the Lord through faith and humility, knowing that He supports us through our trials and growing pains. The unfamiliar will not raise personal fears within our hearts as the very familiar whisper of the Spirit leads and guides us towards eternal learning and progression.

May we all become better disciples of Christ and be leaders ready and willing to enlist in the service of the Lord as we learn from the changes and trials in our lives. And may we always remember we can turn to the Lord for strength, comfort, and direction, for He knows how to succor us in times of need.

A large, stylized handwritten signature in black ink, reading "Lisa Muranaka".

Lisa Muranaka

Director, Multicultural Student Services

EAGLE'S EYE *Staff*



Back Row L-R: Rijon Denetclaw, Marcus McCoy, Tom Roderick, Joshua Molina

Front Row L-R: Maria Molina, Brooke Ollerton, Natalie Walus, Cristi Brázão

It is a well known adage that nothing endures but change. Because of the nature of our publication, we experience frequent changes in *Eagle's Eye* staff members. This summer we said goodbye to graduates James Tschudy, Jan King, and Dezi Lynn, and also to Trevor Reed who is writing a symphony. We appreciate their contributions and wish them well in their endeavors. Now we welcome Marcus McCoy, Maria Molina, Joshua Molina, and Tom Roderick to our team. Each new member brings with him or her unique talents and perspectives that will enhance the magazine. We look forward to sharing our talents and working together to make *Eagle's Eye* a constant, edifying influence in your lives. We hope you enjoy this issue!

Rijon Denetclaw: I love learning. If I had a choice between having to pay for a meal and buying a book, I would have to eat the book to survive. I grew up on the Navajo reservation in New Mexico, the oldest of four boys. Currently I'm studying psychology. I will graduate this December and plan to go to law school. Life is good.

Maria Molina: I'm a native of Ecuador and grew up in New Jersey. I love to sing, dance, and serve others. I recently returned from a Spanish-speaking mission to Fresno, California, and I loved it! As a senior studying psychology and international development, I plan to help the educational development of children and youth.

Marcus McCoy: I am originally from Louisiana. You can say that I was raised Cajun. After attending The Church of Jesus Christ of Latter-day Saints for a year, I was baptized. Someone asked me why it took so long to be baptized I replied, "I never was invited." I served a mission in Brazil and am at BYU studying psychology with plans to attend law school.

Brooke Ollerton: I'm a Utah native with Hispanic, Chinese, and Caucasian ancestry. I'm a senior majoring in political science with a minor in economics. After graduating next April, I hope to start graduate studies in law and/or public administration. My loves are running, reading, and cooking.

Tom Roderick: I was named after my great-grandparents' mule. My culturally-rich heritage originates from Oklahoma, Missouri, East Texas, California, Germany, Ireland, and Scotland. My main motivation in life lies in the opportunity to serve others and to speak for the voiceless. I desire to finish college and attend law school.

Natalie Walus: I've always loved the arts. I've dabbled in every aspect of art—visual art, drama, music, dance, and literature. Unfortunately, I can't do them all but I still try. I draw for fun; I'm learning Polynesian dance; I play the piano sometimes; and I write for the best magazine in the world.

Joshua Molina: I am an Ecuadorian-born New Jersey resident with a desire to serve my people by speaking out against inequality. Majoring in communications, I hope to go into the world of television news reporting and documentaries. My family is really important to me, and my loyalty is first to the Lord.

Cristi Brázão: Hi! I'm Cristi Brázão from Natchez, Mississippi. Some of the things I enjoy are singing, cooking, and, of course, writing. My major is English literature with an emphasis in rhetorical studies and I will graduate in April 2005. I consider it a blessing to serve by writing for *Eagle's Eye*.

Spiritually and Intellectually Enlarging

by *Rijon Denetclaw*

Devotionals are to spiritually strengthen and intellectually enlarge a student's experience at BYU. These devotionals take place in the Marriott Center or the de Jong Concert Hall every Tuesday when school is in session. Here, prominent individuals are invited to speak.

For example, at the September 21 devotional, Elder Charles A. Didier, a General Authority of The Church of Jesus Christ of Latter-day Saints, urged BYU students to be

conscious of making spiritual and temporal choices. He said, "You will succeed by making right choices, or fail by making unrighteous choices or by indecision. Success is always a result of unlimited attention to a purpose. Your purpose must be to create, literally, your plan of salvation, temporally and spiritually." Such words are the hallmarks of spiritual devotionals and a noble incentive to attend.

Got Champion Dreams?

by *Marcus McCoy*

For all the "backyard MVPs," "all-neighborhood superstars," or just those who love to play sports, BYU provides over thirty different events in its intramural sports program. Events include basketball, ultimate frisbee, wheelchair rugby, and many others.

With the dream of winning a championship, over 10,000 participants exercise their love of competition every year. Part of the purpose and philosophy of the intramural sports program is to use this "competitive spirit of fair play and good sportsmanship . . . in order to provide all with a wholesome recreational experience."¹

With a variety of recreational activities available, the intramural sports program seeks to fulfill its mission to help each individual develop as a whole: physically, socially, intellectually, emotionally, and spiritually.² For more information about the intramural sports program, visit room 145 of the Richards building.

NOTES

1. Brigham Young University Intramural Sports Department, General information: Purpose and Philosophy. <http://intramurals.byu.edu/>.
2. *Ibid.*

Check Out the CLIC

by *Maria Molina*

If you've ever wondered what major to choose or career to pursue, the Career & Learning Information Center (CLIC) is the place for you.

At the CLIC students search books and internet sites about specific majors, careers, and jobs, find catalogs on graduate schools and entrance examination reviews, and

obtain information on medical and law schools.

Career counselors are also available, as well as workshops such as test preparation, resumé writing, and time management. For more information, visit www.byu.edu/cc/career or 2590 of the Wilkinson Student Center (WSC).

"Reach Down"

by *Marcus McCoy*

Many students are busy with their own studies as they enter college and pursue a degree. President Gordon B. Hinckley urges students to "take a little time now and again to . . . reach down to those who have greater difficulty in mastering academic material that is relatively easy for you."¹

To help students with their classes, BYU developed a volunteer peer-tutoring program through which students can apply to be a tutor or receive tutorial assistance.² All

students at BYU are encouraged to be a tutor or utilize the tutoring service. Leilani Mohoefo Sauer, a volunteer tutor of four years, says, "I'm not just here selfishly getting my own education. I'm helping someone else with their education." For more tutoring service information, visit the website at <http://tutoring.byu.edu>.

NOTES

1. Brigham Young University Tutoring Services. <http://tutoring.byu.edu/>
2. *Ibid.*

Not Your Average Library

by Cristi Brázão

The second floor of the Harold B. Lee Library houses one of the best genealogical collections in America—the Utah Valley Regional Family History Center (UVRFHC).

The UVRFHC contains millions of vital records, internet and electronic database access, and genealogical forms. In addition to trained volunteers and genealogy missionaries on hand to help, a limited supply of free “how to” pamphlets are

available for patrons. Hour-long research classes are held on topics like how to use Personal Ancestral File (PAF) and research selected geographical areas.¹ A list of classes and their offered times is available at the library or at <http://uvrfhc.lib.byu.edu>. Tours can also be scheduled by calling (801) 422-6200.

NOTE

1. Utah Valley Regional Family History Center, pamphlet.

Pick a Club, Any Club . . .

by Maria Molina

From break dancing, to fencing, to college Democrats and juggling, there is a club on campus for every BYU student. Every fall and winter semester, BYU's Student Service Association (BYUSA) sponsors Involvement Week, exposing students to various clubs through activi-

ties and informational booths where students sign up to receive e-mails about club meetings.

To view a current list of clubs and the activity calendar, sign up for a club, or register your own, visit the BYUSA Clubs homepage at <http://clubs.byu.edu>.

New Animation Series

by Tom Roderick

Starting in fall 2004, BYU's Harold B. Lee Library (HBLL) began a series of short animated films to add cultural diversity to its abundant resources.

The first set of films in the ongoing series showcased creations from the legendary Japanese director Hayao Miyazaki like *My Neighbor Totoro* (1988) and Academy award-winning *Spirited Away* (2001).

Miyazaki's films focus on the trials his characters experience as they grow from children to adults though their fantastic adventures. They show that “the world isn't black and white—it's really gray,” explained Christiane Ramsey, coordinator of the series.

BYU students may find parallels between Miyazaki's films and the everyday struggles they face in a fast-paced world. For more information about the film series, visit the General Information Desk of the HBLL.

Community Corner

All Aboard!

by Natalie Walus

Provo Canyon is beautiful all year round, and one of the best ways to see it is by riding the Heber Valley Railroad.

Aboard the only steam-powered train in Utah, visitors get a taste of the historic West while enjoying the scenic view. The Railroad also provides specialty trains for its passengers—murder mystery dinners, haunted trains, and Christmas locomotives are some of the most popular.

For young and old alike, the Heber Valley Railroad offers a chance to enjoy nature and the old West at the same time. For more information, see <http://www.hebervalleyrr.org/>.

Festival Latino Americano

by Joshua Molina

Where can you see native Peruvian dancing, eat Salvadoran *pupusas*, drink Mexican *horchata*, and end your night with a dance for the whole family? You can have it all at Provo's annual *Festival Latino Americano*.

In addition to the valley's best Latino cultural entertainment, this Labor Day weekend event features informational and business booths by both Hispanic and non-Hispanic community members like *AmerHispana*, *United Way*, and the *Timpanogos Community Network*. Each consists of services for Latinos from health care to support groups for victims of domestic violence, and legal aid.



The Flamenco was one of many dances performed at Provo's annual *Festival Latino Americano*.

Rijon Denetclaw

A Thousand Words:

Woodbury Art Exhibit

by Brooke Ollerton

As the “Lost Boys of Sudan” dipped and swayed to their native drum beats, over two-hundred people watched, clapping their hands, some even shouting along. The boys were performing dances they created as they walked from Sudan to Ethiopia to escape a more than twenty-year-long civil war in their country.¹ They gathered at the Utah Valley State College (UVSC) Woodbury Art Museum on September 10 to celebrate the opening of *Lost Boys of Sudan: The Hidden Holocaust*, an exhibition of paintings by various Sudanese artists.

The exhibit is timely—the ongoing war in Sudan has claimed two million lives and is drawing increased international attention.² Moreover, there is now a significant population of Sudanese refugees living in Utah. Woodbury Museum Curator Elizabeth Nelson says their art is just the kind the museum is looking to display. “Because of our mission, we showcase a minority culture that lives in Utah once a year.”³ That mission is to “promote a respect and understanding of heritage and diverse cultures” through art exhibits, seminars, and programs for the community.⁴

These paintings give the Utah community a firsthand account of the war. Atem Aleu, one of the Lost Boys of Sudan who now studies art at Brigham Young University (BYU), helped coordinate the exhibit. Last spring, Aleu, a refugee himself, returned to the refugee camp where he taught himself to paint as a young man. He conducted an art workshop where he and a number of other refugees (some of them his old friends) painted together for twelve days. Aleu brought back their artwork, which now hangs in the Woodbury Museum. When asked what he wanted the audience to learn from the exhibit, Aleu replied, “[Art] is a way to show your experience to people . . . I’m teaching people to let them know what a lost boy is, what Sudan is, what a refugee is, and what happened to [us].”⁵

The artwork tells these stories simply and candidly. Some paintings are bright,

oversized representations of the war. Others show more muted scenes of everyday family life. Yet, one theme ties the paintings together: the artists’ desire to tell the world about Sudan. With titles like “Black Day Never Forget,” “What Life Look Like,” and “Scent of Freedom,” it is hard to miss the message of the exhibit.



Rijon Denetclaw

Above: Sudanese refugees perform dances they created on their trek from Sudan to Ethiopia during the opening activities of *The Lost Boys of Sudan*. The exhibit, displayed at UVSC’s Woodbury Art Museum, is an effort to educate the community through art.

Below: Museum patrons view the paintings of the Lost Boys. Including paintings from refugees in both Utah and Africa, the exhibit is a firsthand account of the ongoing civil war in Sudan.



Rijon Denetclaw

Albert Jarvi, from Morrisville, Pennsylvania, who attended the opening night reception, said he “could feel [the artists’] struggle and their hope.”⁶ But Jarvi was most interested in the dancing and actually joined the drum circle. He felt like “a bond was created even though we

didn’t understand the words or the meaning of the dance.”⁷ BYU student Malesa Price of Indianapolis, Indiana, had never been to an exhibit like this one. She was surprised to see how “brutal and desolate” the situation really was.⁸ Even students with African roots gained a new perspective. When asked what he learned from attending the exhibit, Antonio Brázão, from Cape Verde, Africa, said he saw a “different view of what Africa is . . . People in Africa are looking for happiness, hope, better lives, and education.”⁹ Ruth Manso, a BYU freshman born in Ivory Coast, who grew up in the Bronx, New York, remarked, “Even though I am from Africa, I have not seen a cultural tribe perform live. I just wanted to go back to my roots and learn from another culture as well.”¹⁰

As Woodbury Director Barbara Wardle explained, this is exactly what the museum hoped for. “We are trying to educate people . . . [and] promote ethics awareness.”¹¹ Through exhibits like *The Lost Boys of Sudan*, the Woodbury Museum provides excellent opportunities for the Utah community to broaden its awareness of other cultures. It brings other worlds to our doorstep and reminds us of the power art has to communicate our different stories, even without words.

NOTES

1. Jok Madut Jok, *War and Slavery in Sudan*. (Philadelphia: University of Pennsylvania Press, 2001), 1.
2. Simon Robinson, “The Tragedy of Sudan,” *TIME*, October 4, 2004, vol. 164, iss. 14, 44–61.
3. Elizabeth Nelson, telephone conversation with author, September 23, 2004.
4. Woodbury Art Museum. Exhibit Schedule February 2004–January 2005.
5. Atem Aleu, interview by the author, tape recording, Provo, Utah, September 10, 2004.
6. Albert Jarvi, e-mail to author, September 28, 2004.
7. *Ibid.*
8. Malesa Price, e-mail to the author, September 24, 2004.
9. Antonio Brázão, e-mail to the author, September 29, 2004.
10. Ruth Manso, e-mail to the author, September 24, 2004.
11. Barbara Wardle, e-mail to the author, September 23, 2004.

Honoring Our Natives:

The National Museum of the American Indian

by Maria Molina

"When entering the museum, a feeling of respect overwhelmed me."¹ This is how Shauntel Talk, one Brigham Young University (BYU) student, described her first visit to The Smithsonian Institution's National Museum of the American Indian (NMAI) in Washington, D.C. After fifteen years of planning, the NMAI, located on the National Mall, is ready to use art as a medium to deepen the understanding and appreciation of Native American heritage—its past and present.² On September 21, a procession of American Indians, wearing native Indian regalia, was held to welcome the opening of the NMAI.

Looking up at the five-story curvilinear building, the Native American spirit captivates you. "The architecture of the building sends a message that the museum should represent the natural qualities of Native Americans [and] how they relate to nature. The building looks like natural rock—a unique shaped mesa," observed Farina Smith, a BYU freshman from Kensington, Maryland, after visiting the museum.³ The surrounding pond, water lilies, and many trees are also significant, portraying Native Americans' respect for nature. In addition, this museum has an east facing entrance in accordance to Native tradition.⁴

It is inevitable to feel a spirit of reverence as you walk through the doors of the NMAI. Every aspect of the museum, from the colors to the artifacts, shows the importance of nature to the Native people.⁵ The NMAI portrays its stories and ideas through art, rather than using wall-size timelines or wall texts merely stating facts about events or dates in Native American history. "This is not a museum truly devoted to . . . historical summary at all. . . . The people behind this place have decided to tell the story a little differently."⁶

There are five major inaugural exhibits displayed at the NMAI.⁷ The first, *Our Universes: Traditional Knowledge Shapes Our World*, features artwork concerning

the indigenous beliefs of the creation, order of the universe, and the "spiritual relationship between human kind and the natural world." Second, in *Our Peoples: Giving Voice to Our Histories*, Native Americans retell the history of the last 500 years of their people with the hope of clarifying stereotypes of their past. The third theme, *Our Lives: Contemporary Life and Identities*, portrays the stories of modern-day Native Americans and their struggles for economic and cultural survival. Fourth, *Native Modernism: The Art of George Morrison and Allan Houser*, features art of the two most prominent Native American artists from the mid 1930s to the late 1990s.⁸ The fifth, *Window on Collections: Many Hands; Many Voices*, is a collection of 3,500 objects that reveal the diversity of Native American art.⁹

A major contributor to the museum's art is George Gustave Heye, a New York City banker with a passion for finding and purchasing Native American art. Today, his artifacts form the core of the exhibits at the NMAI.¹⁰ This museum plans on regularly rotating the exhibits to represent the hundreds of Native American tribes of North, Central, and South America.¹¹

Students who visit the NMAI not only enjoy viewing the Native art, but also leave with a greater knowledge and appreciation for the story behind the art. After visiting the NMAI with his performing group, Dana Cummings, a member of Living Legends at BYU, said, "First off, it was about Natives. That's a first in any national museum. Another difference is the themes they had for each section. . . . This [museum] had [artifacts], but also told a story about us."¹²



East entrance of the National Museum of the American Indian on opening day, Sept. 21, 2004. Photo by Jeff Tinsley, Smithsonian Institution.

The power of the Native American spirit will continue capturing the hearts of all who visit this unique museum, and through its art, deepen their understanding of the Native American heritage. "The museum will help educate not just the general public, but also people who visit from around the world," expressed Talk, a BYU freshman from Provo, Utah. "Sharing the Native American culture will help others to understand the deep roots of the first people who inhabited this country."¹³

For more information on the NMAI, visit www.AmericanIndian.si.edu.

NOTES

1. Shauntel Talk, e-mail to the author, November 7, 2004.
2. Smithsonian, "National Museum of the American Indian," press release, January 15, 2004, 1.
3. Farina Smith, e-mail to the author, October 11, 2004.
4. See note 2, 2.
5. See note 1.
6. Richard Lacayo, "A Place to Bring the Tribe," *TIME*, September 20, 2004, 70.
7. See note 2, 3.
8. National Museum of the American Indian, <http://www.nmai.si.edu/subpage.cfm?subpage=exhibitions&second=dc>.
9. See note 2, 3.
10. See note 6, 69.
11. See note 6.
12. Dana Cummings, e-mail to the author, November 3, 2004.
13. Shauntel Talk, e-mail to the author, October 14, 2001.

Luz de las Naciones:

Bringing the Hispanic Community Together

by Joshua Molina

A sea of people flooded the Conference Center grounds in Salt Lake City, Utah. They were about to experience the unity and wonder of the Latin American culture. On November 13, The Church of Jesus Christ of Latter-day Saints sponsored *Luz de Las Naciones* (Light of the Nations), an event to honor the rich Hispanic culture that is a rapidly-increasing presence in the Utah and Salt Lake valleys, as well as all over the United States. The event combined music, native dances, and a motivational speaker, all in Spanish. Adorned in ethnic dress, both performers and spectators represented the broad spectrum of Latin American countries.

"We want to emphasize that *Luz de las Naciones* is for the whole Hispanic community—not just for Latter-day Saints," expressed Jorge Becerra, a spokesperson for the event.¹ Cindy Moreno, a native Mexican living in Provo, Utah, invited many of her friends. "I felt proud of my roots, and wanted to share with others," she declared.² One couple, Luis and Jackie Orellana, traveled all the way from California for the performance. Jackie Orellana stated, "I love our culture and showing our love and appreciation of our culture through song and dance."³

The event began with pre-show performances in the foyer area of the Conference Center, setting the mood for what was to follow. At first, the mariachi band stole the show, as it entered the massive auditorium escorted by a mob of cheering fans. Excitement filled the air as spectators danced in their seats waiting for the main show to begin. One of the event's performers, Paola Rivera, a member of Brigham Young University's Living Legends, commented before the show, "We are going to be giving it all that we have to show people the spirit that we can bring to it and the happiness that we have."⁴

Then the lights went down. The hosts of the event, natives of Cuba and Uruguay, began the narration of the theme of *Luz de*

las Naciones, dividing the performances into sub-themes. The first was *The Creation*, portrayed by a group dancing in their traditional dress as scenes from the lives of indigenous South Americans flashed on large screens. They were accompanied by a band playing the Andean song, "El Carnavalito."

Subsequent sub-themes included *Our Mothers*, *The Blessing of Work*, *The Glory of God*, *The Commonality of Our People*, and *The Testimony of Jesus Christ*. Each was portrayed by music and dances native to their respective Latin American countries. The performances were meant to be appreciated by both Latter-day Saints and those of other faiths. Rivera explained, "We want to show [those of other faiths] about *our* faith through our dances and our culture."⁵

The show concluded with a Spanish-speaking choir singing a rendition of "Come Thou Fount of Every Blessing," a traditional Christian hymn, as performers, bearing their native flags in hand, marched down the aisles towards the stage. Tears filled the eyes of spectators as a spirit of harmony and awe flooded the room.

Following that outstanding performance, Elder Jay E. Jensen, a Latter-day Saint general authority and guest speaker, addressed the congregation. He remarked that music can create a spiritual atmosphere in which God can give us revelation. He then directed his words to those not of

his faith, proclaiming, "Jesus Christ is the light of the nations."

Although people came for different reasons and had varying expectations, it seemed that all left with a greater appreciation for the unity of the Hispanic culture. For Latinos living in Utah, Latter-day Saints or not, *Luz de las Naciones* was an excellent opportunity to share with others a love for their Latin American roots. It brought everyone together as one large Hispanic community.

NOTES

1. "La Iglesia abre las puertas del Centro de Conferencias a la comunidad hispana para una celebración cultural," Translated from Spanish by the author. <http://www.lds.org/newsroom/showrelease/0,15503,4028-3-20139,00.html>.
2. Cindy Moreno, interview and translation by author. Provo, Utah, November 13, 2004.
3. Jackie Orellana, interview by author. Provo, Utah, November 13, 2004.
4. Paola Rivera, interview by author. Provo, Utah, November 13, 2004.
5. *Ibid.*



The illuminated Conference Center in Salt Lake City, Utah, was an appropriate location for the *Light of Nations* celebration. The event welcomed Hispanic members of the community to celebrate their vibrant culture while also learning about the light of Christ.

World Fest:

Celebrating a Mosaic of Cultures

by Maria Molina

As many colors come together to form a beautiful mosaic, the many cultures of our world come together to form a beautiful family. Our world is becoming more and more globalized, with resources and cultures being traded from one side of the world to the other. This is even noticeable at Brigham Young University (BYU), as 2,500 students from approximately 125 different countries add to BYU's cultural diversity.¹ From November 16–19, World Fest's educational and entertaining activities celebrated the traditions and cultures of these students.

In addition to the growing number of international students, most BYU students have experience with or interest in learning about new cultures. For example, many students have served as full-time missionaries for The Church of Jesus Christ of Latter-day Saints, have experienced new cultures, and learned new languages. David Reay, a World Fest volunteer who recently returned from a full-time mission to Madagascar, stated, "The greatest strength of World Fest is that it makes BYU students culturally aware of other people and it opens our minds to the foreign world."²

A World Fest tradition is the visit of local elementary school students to cultural booths. Each booth was filled with cultural artifacts, traditional clothing, pictures of the country and its people, maps, and a flyer indicating interesting geographical and cultural facts. Mrs. Diane Ballard, a 6th grade teacher from John Hancock Charter School, shared, "World Fest gives the older grades information about cultures and the younger grades exposure to cultures."³ These students are able to learn and have fun at the same time, broadening their perspectives of the world around them. For many, this might have been the first time experiencing other cultures.

Colorful traditional dress, upbeat music, and even some cultural dancing filled the stage at World Fest's Fashion Show. Following a formal banquet, viewers watched intently as the traditional dress

of countries like Pakistan, Korea, Morocco, and Portugal were represented. As each new country's cultural dress was portrayed, scenes of the country and its people were projected on a large screen.

On Friday, Food Fest gave people the chance to taste traditional dishes from all over the world like Russian *borscht* soup, Argentine *empanadas*, and Polynesian *kalua* pig, just to name a few. It was exciting for visitors to try new dishes with names they had never heard of or couldn't pronounce. After Food Fest, everyone filtered into the Wilkinson Student Center (WSC) Ballroom where the stage was set for the night's International Talent Showcase. The show started off with a traditional Indian love song, included traditional dances from Bolivia, Armenia, and USA, and concluded with a beautifully portrayed flamenco dance, traditional of Spain, with its dramatic movements and energetic music.

As different cultures continue to be recognized and shared all over the world, BYU continues to promote one of its mottos, *The World is Our Campus*. The richness of BYU students' cultures were celebrated at World Fest as students learned from one another what makes them different, yet unites them as one family.

NOTES

1. BYU International Student Services Census, Fall 2004.
2. David Reay, interview by author, Provo, Utah, November 19, 2004.
3. Mrs. Diane Ballard, interview by author, Provo, Utah, November 19, 2004.



All photos by Ryon Denetclaw

Top: Maybelline Smithee, a native of Panama, presents traditional dress from Mozambique during the World Fest Fashion Show.

Above: Two international students share their culture by performing a traditional Armenian dance at World Fest's Talent Showcase.

Left: Local elementary school children attend World Fest to learn about other cultures. They receive "passports" and go from booth to booth learning about the many cultures of the world.

Preparing to Serve

STUDENT SPOTLIGHT: DAYAN BERNAL

by Joshua Molina

I'm proud to be Bolivian." Dayan Bernal's life and her love for her heritage are remarkable. She loves her family and wants to help her people. Bernal is determined to achieve that goal by receiving an education. She feels greatly blessed and wants to give back, using her many talents and abilities and her unshaken faith in Jesus Christ.

Her determination to make that difference was shaped by her mother, Elizabeth Pantoja. Bernal's mother sacrificed much to raise her three daughters by herself while instilling gospel principles in them at a young age. Bernal says of her mother, "She's just an amazing woman. I know if she can be that strong, I can be strong. I know I have something of her."

Bernal's mother encouraged her to seek an education. It is an integral part of the Bolivian culture to receive a bachelor's degree or higher, if circumstances permit. Bernal's mother even came to the United States as a foreign exchange student to further her education. There she remarried and brought Bernal to Tustin, California.

Since moving to the United States, Bernal has had many educational doors open to her. During her junior year in high school, when choosing which college to attend, she heard about Brigham Young University (BYU). What attracted Bernal to BYU was the unique environment which could bring her close to her Heavenly Father. She wanted to have a fun college experience, but not the way the world defines fun. "I love the Honor Code . . . it puts us on our standards," she explained. "It doesn't really raise the bar because it's not asking more of us. It's ask-

ing us to do what we are taught to do, to just do the right."

With a major in social work and a minor in English, Bernal plans on going to law school. She wants to "fight for what is right" as a lawyer, but plans to take a different and non-conventional approach. With a background in social work, she will "know how to treat people" so that she can be prepared to care for individuals and their families. Then, with that experience, she would like to return to Bolivia and "give back," helping with socio-economic reform. Bernal is especially interested in helping her extended family, who lives in underprivileged conditions in Bolivia. Bernal is proud of her Bolivian heritage and feels that she was born there for a reason.

An experience early in life that helped Bernal gain a deep appreciation for the people of Bolivia was when, following the death of her stepfather, her family moved back to the Bolivian capital city of La Paz. "I spent the best years of my life there," she exclaimed. Back in Bolivia, Bernal was able to go back to her roots and learn to live as Bolivians did. Although the people were poor, they were always cheerful. Adding to her joy, she was involved in dance groups, where she learned native folkloric dances. She also took strength in the faith of the church members there, who, although poor, were determined to make the sacrifice and attend monthly temple trips. The time she spent among her people made a deep impression in Bernal's life.

Back in the United States, one of the ways she shows her love of her heritage is

Courtesy Dayan Bernal



through dance. She demonstrated her dancing abilities at last year's Fiesta, a celebration of Latin American culture during BYU's Heritage Week. There, the multitiered sophomore performed cultural dances from her native Bolivia.

Bernal is filled with a desire to serve not only the people of Bolivia, but is also aware of local needs. In both California and Utah, she has enjoyed volunteering at youth centers. Currently she is involved in activities that focus on helping build up the youth's self-esteem and keep them off the streets. "I just like to hang out with them," Bernal says, "and have a good time with them and just make them know that they're loved by someone." Bernal feels that she gets as much out of it as the youth do.

Dayan Bernal has deep spiritual roots that inspire her to be selfless. She advises incoming students to have a good relationship with their Heavenly Father. Bernal insisted, "Prayer is so powerful!" She reassures that God is always there for us. Bernal has taken the many opportunities presented to her to help those in need. She only hopes that other students will open their eyes and take advantage of their opportunities to serve. With her background, education, and love for her people, she plans to continue to give back to those that have made her who she is.



Living the BYU Experience

STUDENT SPOTLIGHT: MATTHIAS MCCORMICK

by Cristi Brázão

While addressing the Brigham Young University (BYU) student body on his hopes for one's BYU experience, President of The Church of Jesus Christ of Latter-day Saints Gordon B. Hinckley stated, "I hope you will distinguish yourselves as leaders, as workers with a great sense of loyalty and dedication. I hope your training at this university will endow you with an interesting and powerful sense of responsibility toward the world of which you will be a part."¹ Many students at this great university have made the hopes of President Hinckley a reality. One of those students is Matthias McCormick. The fact that he felt uneasy about being one of the student spotlights for this issue of *Eagle's Eye* only reinforced his humble nature. Despite his awkward feelings about our interview, he greeted me with a firm handshake and a willingness to participate.

McCormick's ties to BYU started before he became a student. While in high school, he attended Summer of Academic Refinement (SOAR) at BYU. "I loved it; it was fun," described McCormick. "I was already planning to apply to go to BYU. SOAR made me realize my chances were pretty good." His experience with SOAR as an eleventh grader influenced him to work as a SOAR counselor in 2003. He described working with SOAR as a mixture of fun and hard work. "Of course you were really tired by the end of the week. We didn't quite get that much sleep, but that wasn't a big deal. It was a great experience." He enjoyed meeting students from

so many other places and learning about their heritages.

In addition to his involvement with SOAR, McCormick also works hard as a member of BYU's Reserve Officers' Training Corps program (ROTC). While serving his mission in Ecuador, McCormick thought about going into the military, but wasn't sure if he wanted to. The end of his mission coincided with September 11. Because of this tragic event McCormick explained, "I started to think a little more seriously about it. I thought I might be a little more helpful by getting involved in ROTC." Even though he thought he knew a little about the military (because he grew up on military bases), McCormick admitted, "I didn't know much about the military. I learned a lot when I joined the ROTC." As a result of what he learned, he will be commissioned as an officer in the Air Force after he graduates next April, and will then study military intelligence.

Along with ROTC, McCormick is part of BYU's rugby team. Because he wanted to stay in shape, he debated between playing football (which he played in high school) or rugby. He took more of an interest in rugby. Even though he hadn't played rugby before playing at BYU, he picked up the game pretty quickly. He feels that he was lucky because he got a lot of playing time his freshman year.

On top of his involvement in ROTC and the rugby team, McCormick maintains an academic scholarship. He stated, "I try to make every practice for rugby, but if there is some paper I have to do, academics come first. So if I can't do it all, I'll call my coach and tell him I can't go to practice." McCormick enjoys being involved in so many activities, because they help him prioritize and effectively manage his time.

The time management skills he has learned help him perform well as a

linguistics major. Though he has lived in Mississippi, Hawaii, China, Guam, and many other places over the globe, he currently claims Lakewood, Washington as home. Living in so many places and hearing so many languages and dialects made him interested in linguistics. In addition to majoring in linguistics, he is minoring in Spanish and Arabic.

Learning Arabic is the reason he decided to spend this fall semester studying the language in Egypt. Although his major required him to take at least three semesters of a non-European language, he wants to learn Arabic for more than academic purposes. "If I am going to learn this language for three semesters, then I want to keep going . . . what's the point in learning it and just forgetting it. I might as well learn it, hopefully well enough that I can use it in the Air Force." Besides hot weather, he is not sure what to expect of his semester in Egypt. He is excited that all his classes will be in Arabic, which will help him focus more on the language itself.

Knowing what he wants and setting goals is McCormick's formula for being successful. He related this theory to a Sunday school analogy that teaches us to put the *rocks* (the essentials) in a jar first, and the *sand* (the things of lesser importance) in later. If we put sand in the jar first, the rocks won't fit. McCormick put this analogy in his own words when he said, "Prioritize, decide what is most important, and make sure that stuff gets done first." His formula for being successful is simple, but important, and it has been useful to him in taking advantage of the complete BYU experience.

NOTE

1. *The BYU Experience*. President Gordon B. Hinckley. November, 4 1997.

Reaching Goals and Giving Back

ALUMNI SPOTLIGHT: RACHELLE KUNKEL

by Natalie Walus

Rachelle Kunkel has always been a hard worker. A self-proclaimed perfectionist from the Salt Lake City area, Kunkel continues to set goals for herself and recently accomplished one of her greatest goals—representing the United States as a springboard diver in the 2004 Olympics, finishing ninth in her event. “Over the last few years my goal has been to make the Olympics,” she said. “And having done that, it was more than I ever thought I could do. Growing up I never thought, actually, that I would be an Olympian. That, for me, was so cool and such a lesson that you can do whatever you set your mind to if you work hard enough for it.” Now she has hung up her swimsuit so that she can give back what she has gained serving others and inspiring them to succeed.

Through the years, many of Kunkel’s goals have centered on her love of diving. She decided to try out for the high school diving team because her background in gymnastics would help her learn quickly. “To me [diving] was the best thing ever. It was just so fun, very addicting. I just wanted to keep going and going. With my personality I’m very perfectionistic, so it was perfect for me,” she expressed, recalling her first diving experiences.

Because of her talent in and love of the sport, Kunkel set a goal to continue diving after high school, which happened when she was awarded a scholarship from Brigham Young University (BYU) and a place on its diving team. But despite the scholarship, she still had a hard time deciding if BYU was right for her. “It was kind of a hard decision for me. I prayed about it and BYU just felt right. For me, it was kind

of a matter of which team was better as far as swimming and diving teams, and which had better opportunities for me to excel. Looking back on it, I’m just so happy I chose BYU. I can’t even imagine being at any other place. I just love BYU.”

Of course, diving wasn’t the only responsibility she had while at BYU; she also wanted to be a good student. “Looking back on my college years right now,” she recalled, “I don’t know how I did it. I majored in nursing and it’s pretty time consuming. So it was a lot of give and take and just prioritizing. I don’t remember a lot of times just hanging out because I felt like if I wasn’t in class and wasn’t at practice, I’d have to be studying . . . I didn’t regard myself as naturally bright and I wasn’t about to let my grades slip.” But all of her hard work in college paid off when she finished her studies and became a world class diver and a registered nurse.

Now as a labor and delivery nurse for California Hospital in downtown Los Angeles, Kunkel has already led an extraordinary life helping people in need. “I love it,” she said. “Labor and delivery for me was . . . where you get to see babies being born everyday. And being part of people’s lives when they’re having a baby is such a different experience than you’ll ever have in your life. At that point, people are just themselves and it’s easy to get to know them; it’s easy for them to accept your help. They just really appreciate what you’re doing for them when they’re in labor. When babies are born it truly is a miracle, and I just love it.”

Now that Kunkel has reached her goals, she aims to help others, especially children, reach theirs. She has given back



Courtesy Rachelle Kunkel

After competing in the 2004 Olympics, Rachelle Kunkel (right) and her husband, Jeff, toured Europe, visiting some of the most beautiful sites on the continent.

to the community after her success in Athens by speaking at firesides and working with the Ronald McDonald House charity. “Once you’re an Olympian you feel a responsibility to give back,” she explained. “Before, I didn’t think I could do something like that; I wasn’t important enough; I didn’t have that much to say. But now, having gone through that experience, I feel like I really can be an instrument for God’s work.”

Along with serving in the hospital, giving back to the community, and planning to start a family with her husband, Jeff, Kunkel would also like to be an example to children by coaching. “I do eventually want to coach, whether it’s on a small scale or a large scale I don’t know yet, but I love coaching and working with kids.”

Reflecting on her success in life, Kunkel advised, “Plan and make goals. If you have something in mind that you love or that you’re passionate about or want to do, there’s really nothing you can’t do with the Lord. If you put your mind and heart to something, you never know what you can do until you give it a try.”

As Rachelle Kunkel has shown, after you have reached your goals, the best way to make a difference in the world is by giving back all you gained.

Staying the Course

ALUMNI SPOTLIGHT: DUWAINE BOONE

by Tom Roderick



The Boone Family, L-R: Jaclyn, Janell, Bernice, DuWaine, Avery.

We find strength in those who rely on the Lord during adversity. Often, their stories inspire us, and give guidance in moments of decision. DuWaine Boone is one of those who stands firm and follows the Lord's counsel.

Life hasn't followed the normal course for Boone. Many people grow up in consistent circumstances and develop a course for the life ahead. However, while still a child, Boone's life deviated from regular course. Born on the Navajo reservation, his family moved to Salt Lake City, Utah. During this time of life, Boone was given the opportunity to enter the Indian Placement Program—a program designed to help Native American youth receive an education. He chose to participate, and was sent to live in Sugar City, Idaho, a small town about three miles outside of Rexburg. He lived with the Tedd and Bonnie Holman family who cared for much of his health and upbringing.

Boone finished elementary and high school in Sugar City. While attending high school, he was invited to attend a special devotional where a general authority of The Church of Jesus Christ of Latter-day Saints would be speaking at Ricks College. Accepting the invitation, Boone was excited when the general authority invited him to sit on the stand. The impressionable Boone was then invited to ride with the general authority in a car on the Ricks College campus. Boone recollects that the general authority counseled him to "get your education and go back and help

[your] people." At this time, Boone made a life decision. He now had a desire to return to help the people of his birthplace.

Yet his decision met resistance. Even his father didn't want him to go to the reservation, saying, "The tribe is not going to hire you. They don't even know who you are!"

But this resistance didn't deter Boone's desire. He attended a year at Ricks College before serving a mission to Argentina for the Church. After returning, he married his wife, Bernice, and completed his associate degree at Ricks. Many people, including his immediate and host families, encouraged him to attend BYU to obtain a business degree. He did just that, and finished his degree in business management in August 1991.

At this time, another decision emerged in the life of the Boone family; they didn't know where to live. Torn between working in Provo, Utah, accepting a lucrative job offer in Los Angeles, or following Boone's desire to serve the people on the reservation, the Boone family took their dilemma to the Lord. Boone explains, "We fasted and prayed about [the decision], and the answer we got was to go to Crown Point, New Mexico [the Navajo reservation]."

Boone's friends worried about his decision. The reservation could be a difficult place to live. They counseled the Boone family not to move to the reservation for fear that problems might overcome them. "[My friends] said, 'Everybody we know that's moved down there is inactive [in the Church].'" Boone recalls, "Because they told us that, after church we went home and made a commitment that we would never become inactive. And we haven't."

Trusting in the answer to their prayers, the Boone family went to the reservation. "Once I got [to the reservation] I got a job

right away with the tribe, and was able to work my way up," Boone explains. He worked with the tribe for over eleven years; the final years spent as an appointed administrator to Navajo Nation President, Kelsey Begaye. During this time, he was also called to be stake president for the Chinle, Arizona Stake of The Church of Jesus Christ of Latter-day Saints.

When Boone was called to be the stake president, campaign season for a new Navajo Nation president had arrived. Should President Begaye lose, Boone would possibly lose his job. He worried he would be unable to fulfill the duties of his church calling and support his family. Boone shared some of his fear of accepting the calling with Boyd K. Packer, acting president for the Quorum of the Twelve Apostles of the Church. Packer responded, "We call stake presidents for at least six years, and we don't ask for a release." This implied that Boone should trust the Lord, and He would help him fulfill his service. Boone accepted the call.

Life wasn't easy after Boone accepted the calling as stake president. After a defeat in the election for Kelsey Begaye, Boone was unemployed for a length of time. When Boone felt unable to continue in his calling, he remembered the words of President Packer and decided, "I sustain him as a prophet, seer, and revelator. If he gave me those instructions, then I need to do everything I can to stay here [on the reservation]." Relying on this counsel helped him through a season of difficulty. He eventually began his own company working with Native American federal housing programs, which enabled him to continue in his duties as stake president.

Boone shows that strength and clarity in life is found by maintaining decisions based on what the Lord wants. He counsels the rising generation "[to] be faithful in church and make [the] commitment to never fall away."



Making a Smooth Transition

by Maria Molina

I still remember my first few days at Brigham Young University (BYU). The transition from a senior in high school to a freshman in college was a big change. Although I was really excited to learn and experience college life, I still felt like the typical freshman: confused, lost, and out of place. I soon realized that there were resources available to help me make a smooth transition into college, one of them being Multicultural Student Services (MSS). Since fall 2000, MSS has sponsored an annual freshman retreat to help students get a strong start in college life.

"There are two main things we're focusing on," stated Sam Brown, MSS Counselor and Co-Advisor of the retreat, "First, an easier transition to college and second, making friends." This year's activities began Friday, September 17, with several vans packed with energetic freshmen on their way to Spring Haven Lodge in Springville, Utah. Upon their arrival, they played get-to-know-you games where they interacted with each other, the retreat's counselors, and MSS staff. After dinner, students enjoyed a relaxation exercise in a stress-management workshop, and learned the importance of a balanced life in a healthy relationships workshop. The retreat's counselors (BYU upperclassmen) presented interactive and edifying workshops that centered upon this year's theme for the retreat: *How Firm a Foundation*. Melissa Smith, a sophomore from Farmington, New Mexico, and student coordinator, explained, "Reflecting back on my freshman year, I realized that I wasn't aware of all the services offered to me here at BYU, especially in the MSS office, and I thought this theme would be appropriate for the new students."

Later that night, students and MSS staff became better acquainted while they used the unique facilities available at Spring Haven, like the indoor basketball and volleyball court, the tree house, the jungle gym, and ping-pong and air hockey tables. Some students even found other ways of having fun like hair-braiding and dancing. "It's cool for me to see so many people from so many places interacting and giving of themselves. I could see the gospel working in people's lives. It builds my testimony,"



expressed Alvaro Fuentes, a freshman from Mexico City. After Friday night's activities, counselors presented a devotional, or a spiritual message, to their individual groups where students were able to share their feelings and become more united.

Saturday morning was welcomed with lively music playing throughout the cabin, and over a hundred students lined up for a delicious breakfast in the lodge's enormous kitchen. Afterwards, students divided into groups once again and participated in devotionals centered on principles of the gospel of Jesus Christ, presented by their counselors. Here students learned more about the theme, *How Firm a Foundation*, and how to apply it to their life. Following the devotionals, the freshmen were off to more workshops, which included test preparation, getting involved, and time management. When asked how the workshops benefitted her, Claryssa Cortez, a freshman from San Antonio, Texas, responded, "I've learned a lot about time management, putting things in order, working in groups, communicating, and living a balanced life."

In addition to gaining practical information and skills that will help them in their college careers, students developed many friendships that will strengthen them throughout their BYU experience. "The students opened up, became more social, and made friends. It was great!" declared Joseph Tateoka, a sophomore and retreat counselor from Hazelton, Idaho.

The freshmen emanated tremendous energy. They were happy, positive, and full of spirit. It is encouraging for those of us who have made the college transition to help the new students, knowing that in the future *they* will be the ones helping freshmen make the change. Maybelline Smithee, a sophomore from Abilene, Texas, and student counselor, remarked, "I loved the opportunity to share with them what I went through . . . what they should and shouldn't do . . . to give a hindsight view to the freshmen."

The BYU freshmen left Spring Haven that Saturday afternoon equipped with academic skills, new friendships, and spiritual experiences. They can now build upon a "firm foundation" making for a smooth transition to their college life.

New Employee: Tiffany Morgan

by Marcus McCoy

When asked her life motto, Tiffany Morgan recited Proverbs 3:5-6 which says, "Trust in the Lord with all thine heart; and lean not unto thine own understanding. In all thy ways acknowledge him, and he shall direct thy paths."¹ Being obedient to the counsel of this scripture has helped Morgan become who she is and has guided her into a position to help her neighbor.²

Morgan, a recent sociology graduate of Brigham Young University, is originally from Bellwood, Illinois. When deciding which university to attend, she could have chosen to attend prestigious universities such as the University of Illinois or New York University. Putting her trust in the Lord, Morgan says, "I decided to come to BYU to initiate my spiritual growth potential."

The oldest of four, Morgan's family converted to The Church of Jesus Christ of Latter-day Saints when she was fourteen. Encouraged by her mother to be baptized, Morgan demonstrated her faith in abiding by the counsel of Proverbs. Leaning on the guidance of the Church and her family has directed her to where she is today. Morgan says, "The driving force in my life is my

belief system consisting of my religion, my culture, my family values, and my desire to serve."

This force has led Morgan to her employment in the Multicultural Student Services office. She said, "I wanted to be in a field to help people while [I was] deciding to continue on to grad school . . . I hope to help individuals realize their potential, who they are, what they can do, and actually help them achieve that so that they can help and serve others." In fact, Morgan will have the opportunity to do just that. As the office's new assistant recruiting coordinator, she will help junior high and high school students see the opportunities they have to pursue higher education and even attend BYU.

NOTES

1. The Holy Bible (King James Version).
2. *Ibid.*, Matthew 19:19.



Important BYU Scholarship and Admissions Deadlines

Admission Deadlines

New Student

Fall, Spring/Summer 2005	15 February 2005
Winter 2006	1 October 2005

Transfer Student

Fall, Spring/Summer 2005	15 March 2005
Winter 2006	1 October 2005

New applicants to Brigham Young University (BYU) are encouraged to apply online. All Church-owned university applications can be found at www.besmart.com. Click on "Admission Application," then "Apply Online." Follow the instructions, choosing BYU when prompted on the website.

FAFSA Deadlines and Dates

FAFSA 2005-2006 Available: 1 January 2005

FAFSA 2005-2006 Deadline: 30 June 2006

Federal Pell Grants and other financial need awards are determined by completion of the Free Application for Federal Student Aid (FAFSA) online at <http://www.fafsa.ed.gov>. BYU's Institutional Code is 003670. Once a student has submitted the FAFSA, he or she should monitor its processing through the BYU Financial Aid (VIP) link on Route Y. Students may be asked to verify or submit additional information.

FAFSA due for Fall 2005, Winter 2006 Scholarship Consideration

Freshman/Transfer Student:	15 February 2005
Continuing Student:	15 April 2005

The FAFSA must be completed *before* students are considered for BYU Scholarships, Multicultural Student Services (MSS) scholarships, Tribal scholarships, Bureau of Indian Affairs (BIA) scholarships, or other non-BYU scholarships.

University Scholarship Application Deadlines

Spring/Summer 2005	15 January 2005
Fall 2005/Winter 2006	15 April 2005

Students should apply for university scholarships through the "Scholarship Applications" option on Route Y. By completing a comprehensive application, students will be considered for all general scholarships offered by the university.

Multicultural Student Services Fall/Winter (MSS) Scholarship Deadlines

Freshman Student:	15 February 2005
Transfer Student:	15 March 2005
Continuing Student:	15 April 2005

Students apply for an MSS scholarship by filling out BYU's "Comprehensive Scholarship Application." *All continuing students must reapply each year.* Tribal, BIA, and non-BYU Scholarship Financial Needs Analysis (FNA) can be submitted to the MSS office in 1320 Wilkinson Student Center (WSC). Students should allow four days for forms processing. Students who submit FNA's less than four business days before a deadline may not have their information processed in time, even if the university has all required information (i.e. Pell Grant, FAFSA, etc.).

Students wishing to defer enrollment at BYU for full-time church missionary service must complete the *BYU LDS Missionary and Scholarship Deferment*, available in the Admissions Office (A-153 ASB). Students wishing to defer enrollment for other reasons should complete the *Continuing Student Enrollment and Scholarship Deferment Application*. To coordinate deferment, students must also meet with an MSS counselor. Students should apply for scholarships as if they were continuing at the university.

Federal law and university policy prohibit the MSS office from sharing financial information with parents, spouses, or friends of an applicant.

Multicultural Student Services

Brigham Young University

1320 WSC
Provo, UT 84602-7918
(801) 422-3065
mss@byu.edu

Admissions Office

Brigham Young University

A-153 ASB
Provo, UT 84602-1110
(801) 422-2507
admissions@byu.edu

Financial Aid Office

Brigham Young University

A-41 ASB
PO Box 21009
Provo, UT 84602-1009
(801) 378-4104
financialaid@byu.edu

A Worldwide Thanksgiving Tradition

by Jan King

Gracias, danke, xie xie, shukriya, merci, thank you—ways of expressing thanks are common in all cultures. In America, traditions and foods associated with Thanksgiving conjure up thoughts of the early pilgrims and their successful harvest. In nations all over the world, people hold similar festivals to express gratitude for the harvest season, celebrating with different legends, traditions, and foods. Although many cultures enjoy customs and foods that are not found in the American Thanksgiving, they share similar sentiments of gratitude for their prosperity.

Africa

In Africa, diverse climates and terrains are home to harvesting many different types of food. Various festivals are held that represent the different foods that are eaten in certain regions. For example, in the Kebbi state of Nigeria, people celebrate the *Argungu* Fishing Festival at the end of the fishing season in February. Men and boys enter the river by the thousands and catch fish with nets and large gourds. Some of the fish are driven into shallow water where they are strategically caught. This festival lasts for two days and is celebrated with activities such as archery, wrestling, boxing, swimming, canoe racing, music, and dancing.¹

Another food staple of Africa is yams, which the Ashanti people of Ghana depend on for survival. The Yam Harvest Festival in early September is a significant celebration for the Ashanti people who observe the festival with feasts of yams, dancing, and drumming. Often, weddings take place and young women enter adult society during this time. The Yam Harvest Festival is an important time to celebrate physical success as well as rites of passage.²

Asia

Thousands of miles away in Japan, the harvesting of rice (a food staple in the diet) is celebrated throughout the year with many festivals. The emperor plants the first rice in a special ceremony in spring and then a Lantern Festival is held in August when the rice crop ripens. When the rice is finally harvested in November, Japan celebrates the success of the new harvest with Labor Thanksgiving Day, where music, dancing, and, of course, feasting occurs.³

The Chinese celebrate the harvest in the middle of autumn with the Chinese Harvest Moon Festival, also called the midautumn festival. Like Thanksgiving, this holiday celebrates the end of the harvest and the abundance of food. The festival corresponds to the “moon’s birthday,” celebrated on the fifteenth day of the eighth month in the Chinese calendar.⁴ The festivities include a big feast and gifts to gods in gratitude for the season’s yield.

People celebrate by looking at the full moon in the evening and visiting with friends and family while eating moon cakes and drinking tea. Children often walk through the streets carrying lanterns that light up the night and are similar to the moon’s light.⁵

Hindus in southern India celebrate the harvest with *Pongal* which lasts for two to three days. During the festival, many people decorate the ground with colorful pictures of flowers or designs. *Pongal*, meaning “to boil,” honors the custom of eating rice boiled in sugarcane syrup. The sugarcane is added to rice and boiled milk to make a rice pudding, which they eat during a great feast. On the third day of Pongal, Hindus pay special tribute to sacred cattle. Each family selects a cow and feeds it boiled rice. The cattle are then decorated with flowers, garlands, rice sheaves, and painted horns on the third day and then driven off by loud drumming and the sound of large wind instruments.⁶

In northern India, a similar festival called *Lohri* is held in observance of the sugarcane harvest in January. Families and friends celebrate the joyful arrival of children born in the past year as they visit the homes of newborns. Friends and families also assemble to sing songs and share meals, including rice cooked in sugarcane syrup.⁷

On the southwestern tip of India, the end of the rainy season in August or September is marked by the *Onam* Festival. People decorate their homes, children weave flowered mats, exchange presents, and wear new clothes for the occasion. They gather in the temple to give thanks for the harvest and then hold an enormous feast of spicy rice, vegetables, and sweet puddings. After bellies are full, snake-boat races are held in the lagoons. These massive boats are rowed by hundreds of men and carved to represent animals.⁸

In India and Nepal, the Festival of Colors, or *Holi*, is exactly what the name implies. After farmers have finished cutting the harvest for the year, people celebrate by throwing red powder and other colored powder at friends and passing strangers. *Holi* is marked by men and women singing and dancing and activities that unite the community as everyone takes part in the festivities.⁹

Middle East

The religious nature of Thanksgiving is similar to the religious character of some Jewish holidays that celebrate gratitude and harvest. *Succoth*, or the Feast of Booths, is one Jewish holiday that celebrates the actual reaping of crops and fruits, as well as special ceremonies to produce rainfall. The booths initially served a purpose; they were simple dwellings made of twigs and palm leaves and housed harvesters during the period of gathering. Although somewhat adapted to modern times because people no longer live in the booths during *Succoth*, the structure continues to play an important role during the eight-day festival in autumn. The observance of eating meals in the booth is still common along with other religious ceremonies.¹⁰

Shavuot is another Jewish holiday that celebrates the harvest. It is also called the Feast of Weeks because it takes place seven weeks after Passover. People often decorate their homes with foliage and roses and feast on foods such as cheese, ice cream, and blintzes (pancake-like desserts filled with sweet cottage cheese). This festival celebrates the wheat harvest but is also a religious holiday.¹¹

North America

A more modern celebration, Kwanzaa, meaning “the first fruits of the harvest,” was established in the United States in 1966 by Dr. Malauna Kernga, a Black studies professor. Kwanzaa focuses on seven principles of unity, self-determination, collective work and responsibility, cooperative economics, purpose, creativity, and faith. The number seven is significant because the celebration lasts for seven days and seven candles are lit—one for each day. Kwanzaa is distinctive because it is not a religious or political celebration, but a cultural one. Similar to Thanksgiving, Kwanzaa includes a large feast on the evening of December 31. The location of the feast is decorated in colors of black, red, and green and a place mat is positioned in the center of the floor where food is placed and eaten in banquet-style. Gifts are sometimes exchanged, but instead of being expensive they emphasize creativity and educational benefits.¹²

The Native American Cherokees are known for their skillful hunting abilities but many people do not know that they were farmers as well. In fact, they depended largely on corn for survival and celebrated the harvesting of each crop with a festival called *Itse Selu*, or Green Corn Festival. This event also marked the beginning of the new year with the extinguishing of old fires and relighting of new fires that were to burn for the entire year. On a warm September evening, people would gather and bring their new ripened corn to a village feast, thanking the Great Creator for the enormous harvest. After much feasting, dancers would perform until sunrise and stories were told to the children. The sacred Green Corn Dance, a dance performed after sunrise, expressed gratitude for the season’s corn harvest. Following an entire

evening of celebration, villagers would return to their homes to begin the new year.¹³

While only touching on a few of the many harvest festivals that are celebrated throughout the world, it is evident that the similarities of thankfulness abound in each culture. In almost every nation and culture, people show gratitude for the harvesting of crops that keeps their civilization alive; hopefully, they will continue to celebrate and give thanks for their abundance and prosperity for many years to come.

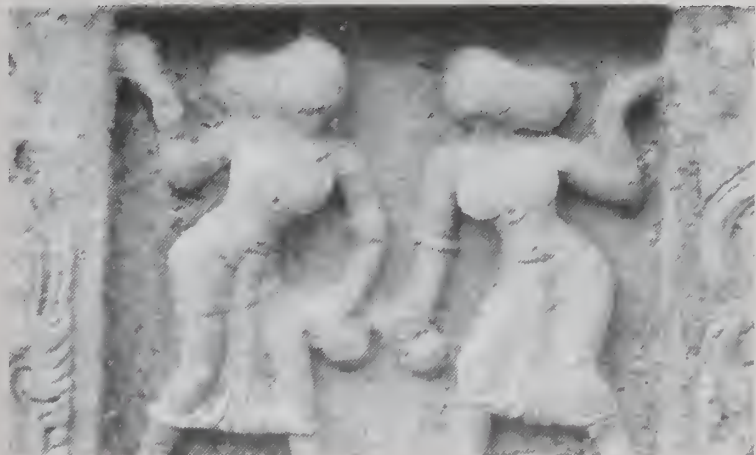
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Above: Among the many festivities of *Pongal* in southern India, the ground is often decorated with flowers and patterns to celebrate the special days of events.

Below: A 16th century sculpture displays women throwing red powder, a tradition common during the *Holi* festival, one of many Hindu celebrations of harvest.



“I envision that day when
the BYU symphony will
surpass in popularity and
performance the
Philadelphia Orchestra or
the New York
Philharmonic or the
Cleveland Symphony.”¹

Elder Spencer W. Kimball

Celebrating **SOUND** BYU's School of Music

by Trevor Reed

Bravi! Bravi! Encore!" roared the audience in Verona, Italy. The Brigham Young University (BYU) Chamber Orchestra had just finished their first encore of the night for an ecstatic audience. The crowd continued to cheer, until a unanimous chant began, "Rossini! Rossini!" Professor Kory Katseanes, director of the orchestra, turned with a shrug to the musicians and conducted without a score the overture to *The Barber of Seville* by Giovanni Rossini. This was one of eighteen concerts performed by the BYU Chamber Orchestra during their tour of Europe this last spring.

The BYU School of Music sponsors tours for its top performing groups, including BYU Singers, Wind Symphony, Philharmonic Orchestra, Young Ambassadors, Living Legends, and Folk Dance Ensemble. These tours contribute to BYU's unique atmosphere of academic education and real-life experiences. The School of Music has been a powerful training ground for many students who have gone on to become professional musicians, sound technicians, and educators. That is why BYU attracts some of the best talent in the world to its campus.

History

Music has always been an important part of BYU. During the early years of the Brigham Young Academy in the late 1870s, Principal Karl G. Maeser personally taught music courses to the students. But it wasn't until after the turn of the century that an actual school of music was founded.² The school was founded on conservatory models Professor Anthon H. Lund had seen while studying at the Royal Conservatory of Music in Leipzig, Germany. In 1917, BYU offered its first music major degree. Currently, BYU serves over 650 music major students in over 20 different areas of emphasis.³

Facilities

With so many students, the School of Music is housed in the spacious Harris Fine Arts Center (HFAC). The building contains a 1,600 seat concert hall, a 450 seat recital hall, and three theaters.⁴ It has two large ensemble rehearsal rooms and a professional sound studio. Students also use the twenty-two station Advanced Lab for Musical Applications (ALMA) for electronic music notation and sound editing. The building also contains about one-third of the 400 pianos on BYU's campus, and boasts forty-five grand pianos, twenty-one of them being Steinways.⁵ The HFAC is directly across from the Harold B. Lee Library, which houses the International Harp Archives, the Primrose International Viola Archive, and the newly remodeled music listening library. These facilities provide students with everything they need to succeed in their music career.



Rijon Denetclaw

The spacious Pardoe Theater is just one of five theaters used by BYU's School of Music students. This year's productions included *The Beggar's Opera*, *Smokey Joe's Café*, and *The Crucible*.



The BYU Chamber Orchestra performed a benefit concert in Torino, Italy. Each of the major BYU performing ensembles is sent to tour locations around the world to show the talent of the School of Music musicians.

Ron Brown

Student Life as a Musician

Between rehearsal, class, and practice, music students rarely find spare time in their day. Music majors are constantly busy, yet find their major to be one of the most rewarding. Class sizes are small, professors work one-on-one with students, and students get to work with each other daily on projects, performances, and papers. Freshman music performance major Elizabeth Rhodes, from Colorado Springs, Colorado, commented, "So far, my first year has been absolute bliss, the best year of my life . . . I've made the best friends I've ever had, [and] I'm learning a lot."⁶

Finding friends who are going through the same challenges and have the same values is comforting. BYU music majors have the challenge of not only preparing for academic classes, but taking lessons and practicing two to four hours each day, not including

group rehearsals and concerts. Rhodes explained, "The biggest challenge for me has been managing my time." Even though music studies at BYU can seem challenging when balanced with church involvement, social clubs, and studying, being surrounded by positive classmates takes away much of the stress. Many students feel like Rhodes, "Everyone's so charming here; it's hard not to like them."

Many students come to BYU because they want to experience their college years among members of their own faith. Freshmen Andrew

and Brian Cement, two Asian-American music students from Chicago, Illinois, experienced the friendships found amongst students in the School of Music. While on tour with the Chamber Orchestra in Hamburg, Germany, they received their church mission calls via e-mail. During a nightly devotional, all the members of the orchestra gathered around as they announced, "We're going to Chile!" Excited cheers went up amongst the orchestra members. Part of the BYU School of Music mission is to "explore music within the context of a broad liberal arts education and religious instruction . . . reflecting the ideals of revealed truth."⁷ BYU's music program allows students to practice their religion and bring it into the music they play, sing, teach, write, and record.

Majors in Music

Performance majors at BYU enjoy opportunities to learn from successful professional musicians one-on-one. Unlike many universities and conservatories, BYU's School of Music has relatively small class sizes. Violin professor Monte Belknap—former concertmaster of the Illinois Symphony—shares, "I believe that our violin school is

music majors

Bachelor of Arts (BA) in Music

A liberal arts degree preparing students for further study in musicology or performance.

Bachelor of Fine Arts (BFA) in Music, Dance, and Theater

A composite degree involving the School of Music, Department of Theater and Media Arts and Department of Dance that prepares students for a career in musical stage performance.

Bachelor of Music (BM) in Jazz Studies

A degree in jazz studies prepares students for a career in jazz performance, arranging, or teaching.

BM in Media Music

This degree prepares students to create music for film, TV, radio, or recording.

BM in Music Composition

This degree prepares students for careers in orchestral and chamber music composing, as well as electro-acoustic music.

BM in Music Education

This degree prepares students for teaching careers in elementary and secondary classrooms. Emphases include instrumental, choral, and early elementary music education.

BM in Music Performance

A degree in music performance prepares students to teach and perform with their instrument or vocal part professionally. Emphases include brass, percussion, piano, strings, woodwind, or vocal performance.

BM in Sound Recording Technology

This degree prepares students for a career in sound recording, editing, and production.



Rijon Denelajaw

Studio Y, the School of Music's recording studio, is constantly being upgraded to provide real-life recording experience for sound recording technology majors.

the perfect size. The students get great one-on-one instruction without feeling like a number as many do in the [major] conservatories. We care about teaching each student to be a better person, musician, and violinist. I don't think that you will find that in most of the elite violin schools."⁸ The student-centered education offered at BYU gives emerging musicians a great advantage in their future careers.

One of the most exciting careers in music is education. BYU's music education major is one of the best in the country. Dr. Paul Broomhead, the chair of the music education department, explains why, "Students here spend more time out in the schools than at any other university that I'm aware of, [and] all of our graduates who are looking for jobs, get jobs."⁹ Students leave BYU prepared for the classroom. Education students spend a large portion of their time teaching in local schools and evaluating classrooms in the Provo area. This hands-on approach to teaching gets students excited for a career in education and prepares them to be a valuable part of school districts all over the country.

While education is definitely one of the most popular majors for musicians, one of the most desired majors in the music world is sound recording technology. In 1951, sound recording at BYU consisted of a small group of staff members who recorded each concert on reel-to-reel tape with a few analog microphones. It wasn't until 1987 that the school actually had a functional studio. Now the studio is one hundred percent digital and is, according to Jon Holloman, Director of the BYU sound recording studio, "professional in every way and very comparable with other facilities."¹⁰ Sound recording majors have qualified instructors who have had careers ranging from professional sound studio technicians to church motion picture editors and producers.

Getting into the School of Music

"There are very high standards here," explains Dr. Dale Monson, Director of the School of Music, "academically and performance based. I'm not sure that that is always known by high school students . . . [and] that is what keeps students here."¹¹ For this reason, admittance to the School of Music may seem difficult.

To be admitted to the school of music, a prospective student follows the normal BYU application process as well as another application for entrance into the School of Music. For education and composition majors, students must take certain classes during their freshman or sophomore year at BYU. After completing the prerequisite requirements, their progress is reviewed by faculty and a decision is made about whether they should enter the major.

For performance majors, auditions are held annually on the last Saturday of January. In the audition, students are asked to play or sing solo pieces from their repertoire. Later, students are notified of their acceptance into the performance major based on their audition, academic achievement in high school, and their letter of recommendation.

All students in the School of Music go through an aural skills examination before they are allowed to register for music classes. In these tests, students are asked to identify melodies, harmonies, and rhythms by listening to them. The BYU School of Music website at cfac.byu.edu/music has suggestions to help prospective students prepare for this test.



Rylon Denetclaw

Along with performance majors, students from the School of Music piano department use this organ lab for their required organ basics class. Students can practice the organ with headphones and take tutoring courses to help them perfect their skills.

Experiencing the BYU School of Music

Whether you are a performer, composer, educator, sound editor, or student just interested in music, the BYU School of Music has something to offer. Some of the most talented youth from Germany to Georgia come to play and interact with students who share their values and their drive for excellence. Along with the many majors in music, the School of Music also offers a music minor that gives students the chance to be part of ensembles at BYU and take some of the academic classes. Students interested in learning about music or wanting to study a specific instrument can also take beginning courses including private lessons, group classes, and civilization courses with music emphases.

Even if you're not a BYU musician, anyone in the BYU community is strongly encouraged to attend concerts presented by the School of Music. Many students find these concerts to be uplifting and inspiring. President J. Reuben Clark (1871–1961), former Dean of the BYU Law School explained, "We get nearer to the Lord through music than perhaps through any other thing except prayer."¹² Thanks to many wise men and women, the BYU School of Music continues its legacy of excellence, inspiring and uplifting students, faculty, and the lives of audiences all over the world.

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Silent BUILDERS

Chinese Immigrant Railroad Workers



by Rijon Denetclaw

The United States—it is home to many. Since its founding people from different countries have contributed to the building of it. In consequence, many cultures have received recognition for their past efforts. Others still remain unknown to the nation as a whole.

Through hard work and diligence, iron sinews were laid across the American frontier to become the first backbone of America. Two railroad companies, the Union Pacific and Central Pacific, began this tremendous feat after Congress passed the Railroad Act of 1862, which supplemented monetary funds to build the railroad.¹

Each company started from opposite ends of the United States; the Union Pacific from Omaha, Nebraska; and the Central Pacific from Sacramento, California. Because Chinese immigrants helped to complete this great work, the Transcontinental Railroad was finished in a short time.



All photos courtesy L. Tom Perry Special Collections

During the mid-1800s, most Chinese people living in the state of California came from southeastern China, where word circulated at shipping harbors about a mountain of gold that existed in a far distant land called San Francisco—the place of the 1849 Gold Rush.² Upon arriving at the harbors of California, Chinese immigrants looked to other Chinese people who had already established themselves for food and a place to sleep. At the break of dawn, the men were already found in line at a gold mine waiting to be hired.³

Finding workers to help complete the huge task of building the Transcontinental Railroad was difficult for the Central Pacific Railroad Company. Because many Caucasian workers believed they could make more money gold mining than from railroad building, their stay with the railroad company was short.⁴ As a result, finding workers to build the railroad was not easy. However, this did not deter its construction.

The idea of hiring Chinese men to replace Caucasian men was at first met with opposition. It was seen as a bad idea because many Chinese immigrants took away jobs from Caucasian men; the Chinese worked harder, longer, and for cheaper wages than Caucasian men. Hiring Chinese workers was seen as a threat to the prosperity of Caucasian men—their strikes and demands for an easy job with higher wages came into conflict with the work ethic and discipline of the Chinese.⁵

Charles Crocker (a railroad contractor instrumental in building the Transcontinental Railroad), upon seeing that four thousand workers were needed to complete the railroad, suggested to James Strobridge (Central Pacific Railroad superintendent) the idea of hiring the Chinese. Strobridge responded, “I will not boss Chinese. I will not be responsible for the work done by Chinese labor.”⁶ However, Strobridge soon whistled a different tune.⁷ At first, fifty Chinese men were hired to use picks and shovels to fill dump carts. Although short in stature, they immediately proved their worth by learning quickly and working longer hours than Caucasian workers. Eventually, they were moved from laying down the foundation for the railroad to laying down railroad ties.⁸ Soon, the Chinese were organized into teams of twenty, of which one was headman, another a cook, and the rest workers.⁹

After a few years the railroad progressed into the Sierra Nevada Mountains from Sacramento. There, the work slowed because the rock became harder to dig through. To speed the process, dynamite was used to blast the rock. Using dynamite became more dangerous when it was used along a certain highly inclined mountain side, later named Donner’s Point. There Chinese workers were placed in baskets that hung over the mountain side to plant the dynamite—an idea that came from the Chinese men who knew that such a method was used in China. They built the baskets themselves and were lowered to where the dynamite would go; sometimes they were not pulled up fast enough before the dynamite exploded and as a consequence many fell to their deaths.¹⁰

Dynamite explosions were not the only trials the Chinese faced while building the railroad. The fall leaves of the Sierra Nevada Mountains welcomed snow, which slowed the work. However, because of their diligence, heavy snow falls could not keep the men from working. They dug snow tunnels to places

where they were chipping away rock. Not knowing when the tunnels would collapse, many of the men were buried alive. After the spring sun melted the snow, their remains were found holding the chisels in hand.¹¹ Their deaths were never recorded.

The struggles faced by the Chinese immigrants illustrate the perseverance that helped meld a nation. The work of the railroad soon ended at Promontory Point, Utah, where the Union Pacific and Central Pacific met. Though over half of the railroad workers for the Central Pacific were Chinese, no Chinese were found in the pictures taken at Promontory Point; their diligence in helping to build the railroad is now noted only in history. Unbeknownst to them, the Chinese immigrant workers were helping to build a nation.

NOTES

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Opposite Page Top: After completion of the Transcontinental Railroad, many Chinese, like these young men shown working on the Denver & Rio Grande Railroad, continued their work building railroads throughout the United States.

Opposite Page Bottom: California Governor, Leland Stanford (center), instrumental in obtaining public funds for building the Transcontinental Railroad, was present at the driving of the last spike.

Above: The last spike was driven to connect the Transcontinental Railroad at Promontory Point, Utah, where the Union Pacific and Central Pacific railroads met. Even though over half of the workers on the Central Pacific Railroad were Chinese, no Chinese were found in the pictures taken at Promontory Point.

Hula

Hawaiian History and Heritage



All photos courtesy Boone Morrison

Above: The hula has shown remarkable transformations, surviving near extinction and changes from ancient to modern styles. Ancient dress, pictured here, is seldom worn for modern performances of the hula today.

Opposite Page: The ancient form of hula, *hula kahiko*, is characterized by chants, brisk movements, and the accompaniment of drums and other hollow instruments.



by Jan King

Images of grass skirts and swaying palm trees may come to mind when one mentions the word hula. Yet, the history of this ancient dance reveals deeper meanings that depict a long journey from near extinction. With persistence, dancers have managed to carry on Hawaii's cultural traditions and, at the same time, adapt the hula over time. Even on the Brigham Young University (BYU) campus in Provo, students further their experience by dancing and learning about the hula. With legends attached to graceful movements and rhythmic music, the hula continues to preserve Hawaiian identity and culture throughout the world.

History of the Hula

Due to a lack of data, not much is known about the history of the hula before the 1800s. Modern history begins when Calvinist missionaries from America arrived on the island of Hawaii in 1820. Missionaries attacked the hula and referred to the dance as immoral and lustful. Following the conversion of many Hawaiians, the hula began to disappear in public and was eventually banned from public performances in 1830.¹

Despite the ban, the hula revived when young King Kamehameha III was crowned and, with disregard for the new moral constraints brought by the missionaries, allowed the hula to be performed in public. The people of Hawaii followed his lead until 1835, when Kamehameha recanted his actions and decided that the hula was, in fact, inappropriate. The monarchy returned to Calvinist ideologies and the hula began again to fade from public life. Despite disapproval and regulations demanding licensures and heavy fees for public performances, the hula continued to be taught and performed in private locations.²

Hula survived in private until kings in the 1860s resorted to hula performances for entertainment at home and as they traveled abroad. This kept the art of hula alive and traditional nineteenth century dances continue to be performed today. In 1883, King Kalakaua fully recognized hula dancing as entertainment and dancers even spent months preparing for the public performance at his coronation.³

After the reign of King Kalakaua, mainstream attitude about the hula changed again in the early twentieth century when it declined as entertainment and public performances met opposition. After another close approach to disappearance, the hula began to flourish again mid-century and even evolved into new forms. Dancers created innovative forms of the hula, dancing to melodic songs as well as ancient chants and prayers.⁴ This is the form most common today as dancers use graceful movements to express their culture.

Legends and the Hula

Most people know that the graceful movements of the hula tell a story. However, many do not realize that they are not just any stories. Some of the stories told are legends that have been passed down for centuries and are a form of preserving the history and heritage of the Hawaiian people.

Although there are many versions, one famous legend about Hi'iaka, the goddess of the hula, is often referred to in dancing. The legend tells of the goddess, Hi'iaka, who went on assignment for her sister Pele, the volcano goddess, to fetch her love, Lohi'au. Hi'iaka



agreed to fetch Lohi'au for Pele if she would promise not to destroy her *lehua* groves nor harm her friend, Hopoe. Pele gave Hi'iaka forty days for the journey and promised not to destroy her groves or her friend. Hi'iaka's journey was extensive and dangerous but she eventually found Lohi'au after many chants and hula performances.⁵

To her dismay, Hi'iaka discovered that Lohi'au was dead but brought him back to life with days of chanting and dancing. Meanwhile, the forty days had passed and Pele suspected that Hi'iaka and Lohi'au had fallen in love. On the journey back to Hawaii, Hi'iaka saw that Pele had broken her promise and had devoured her *lehua* groves and her friend, Hopoe. In anger and vengeance, Hi'iaka took Lohi'au to the edge of a crater and embraced him in full view of Pele. Outraged, Pele destroyed Lohi'au and covered him with lava. However, the spirit of Lohi'au left his body and he and Hi'iaka were reunited.⁶

The account of Pele and Hi'iaka is an exciting adventure and its chants are an inspirational basis for the hula. This ancient legend, along with others, helps to enrich Hawaii's heritage and culture of dancing.

From Ancient to Modern

While the change from ancient to modern hula was not too subtle, many people still do not realize that there are different types of hula. This transformation is crucial to the development of this cultural dance. The hula is a form of Hawaiian folk dance and, anciently, music accompaniment consisted of long, repetitive chants with the sound of drums made from gourds or coconut trees and rattles made from sticks and pebbles.⁷ Initially, the hula could only be performed during temple worship services but later

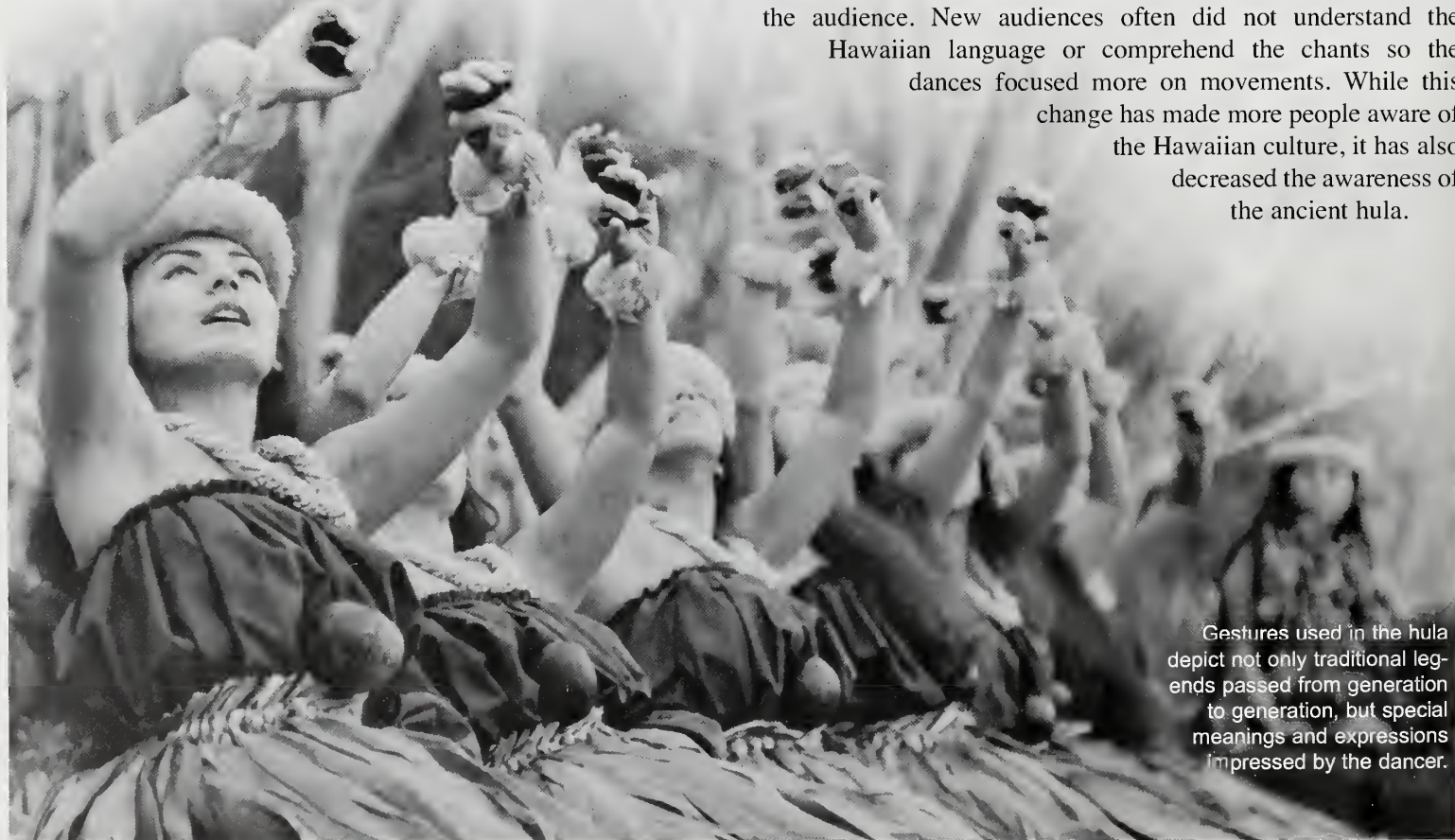
became a teaching tool, the basis for the *lua* (an ancient Hawaiian art of self-defense), and eventually entertainment.⁸

Different types of hula are classified according to ancient and modern forms of dancing. Ancient hula includes the *oli* and the *hula kahiko*. The *oli* is more of a chant than a dance, while the *hula kahiko* is danced. The dancers do not smile while dancing because of the seriousness of the ancient dance. Another genre of ancient hula that dates back to the 1820s is the *hula 'ala'apapa*, an ancient dramatic form of hula. The verb '*ala'apapa*' means "to tell publicly, as of the past" and the dance is characterized by chants, brisk movements, and the accompaniment of a double-gourd instrument called the *ipu*.⁹

Historically, the religious aspects of the hula were expressed through the sacredness of chants and dances composed for chiefs or gods. Many of the ancient dances convey this sacredness and dancers today are often aware of the religious nature of the ancient hula. William Graves, author of *Hawaii*, quoted a Hawaiian native on the appropriateness of dancing the ancient hula, "Classical hula was born of the ancient Polynesian religion, and those who practice the art still consider it essentially sacred, an expression of the soul through means of the body. You would no more perform such a thing in a nightclub or restaurant than you would, let us say, celebrate a mass or present a Christmas pageant there."¹⁰

While classical hula is accompanied by chants and hollow instruments, the modern form of hula dancing, *hula auana*, is characterized by smooth and languid music as well as soft and graceful movements accompanied by the guitar or ukulele. This is the form that most people associate with the hula and is the primary style performed as entertainment because of its aesthetically pleasing manner.¹¹ The transformation from the religious chant of the hula to the modern graceful melodies came from a shift in the audience. New audiences often did not understand the

Hawaiian language or comprehend the chants so the dances focused more on movements. While this change has made more people aware of the Hawaiian culture, it has also decreased the awareness of the ancient hula.



Gestures used in the hula depict not only traditional legends passed from generation to generation, but special meanings and expressions impressed by the dancer.

Here at BYU

Despite the changes that have occurred over history, performers still find special meaning as they dance the hula. Joseph Ha'o, senior from Kailua Kona, Hawaii, finds that people have a limited knowledge of hula and often confuse it with Tahitian dancing, which involves vigorous shaking of the hips. He states that hula is more than grass skirts and coconut tops; "[hula] is a higher art form with detailed movements that convey meaning and express emotion."¹² The meaning and expression of each movement during the hula is often felt by both the dancer and the viewer.

On the Provo, Utah, campus of Brigham Young University (BYU), students carry on the meaning and legacy of hula dancing. From student clubs and programs to private lessons and classes on the art of hula as well as classes on the Hawaiian language, students have been able to become more familiar with the Hawaiian culture through song and dance.

Some come to BYU already familiar with their Hawaiian heritage. For example, Ha'o learned to dance the hula from his father. Learning the hula is an important tool for passing tradition and culture down from generation to generation. "Hawaiian culture is based on oral tradition," Ha'o explains. "Hula is as much a form of communication as it is an art."¹³

Most importantly, the art of hula dancing helps both dancers and viewers appreciate the uniqueness of Hawaiian culture. "Dancing hula has helped me to gain a greater appreciation for my Hawaiian culture," Ha'o said. "It has also helped me to be open to other cultures. It's interesting that as I have been able to appreciate my own culture, I have learned to find the good in all cultures."¹⁴

As people come to learn more about the hula and its long journey through history, it is hoped that they will not only appreciate its mere existence but also its beauty and the heritage it sustains in and out of Hawaii.

NOTES

1. Dorothy B. Barrere, Mary Kawena Pukui, & Marion Kelly, *Hula: Historical Perspectives* (Honolulu, Hawaii: Bernice P. Bishop Museum, 1980), 1.
2. *Ibid.*
3. *Ibid.*, 3.
4. *Ibid.*, 2.
5. *Ibid.*, 4-6.
6. *Ibid.*
7. Hans Johannes Hoefer, *Hawaii* (Germany: APA Productions (HK) Ltd., 1986), 291.
8. *Ibid.*, 292.
9. Amy Ku'uleialoha Stillman, *Sacred Hula: The Historical Hula 'Ala'apapa* (Honolulu, Hawaii: Bishop Museum, 1998), 1.
10. William Graves, *Hawaii* (Washington D.C.: National Geographic Society, 1970), 187.
11. See note 9, 2.
12. Joseph Hao, email to author, Provo, Utah, July 8, 2004.
13. *Ibid.*
14. *Ibid.*



Polynesian Cultural Center

by Jan King

The first Latter-day Saints arrived in Hawaii in the 1850s. But to the disdain of the Calvinist missionaries who came before them, the "Mormons" did not reprove dancing and held a more liberated stance on the hula. There continued to be opposition from others and one writer in 1871 criticized the Latter-day Saints for allowing such indignant behavior by saying, "There is no righteousness in that sect for one of the chief activities of the Mormons at Salt Lake City and in La'ie is dancing . . . Great indeed are the mistakes and errors of the Mormons! Do they not know that the hula belongs to the Devil's choir?"¹

Although these views are no longer held, history shows how previous opinions affected the hula and nearly brought it to extinction. Fortunately, opinions have transformed so that the hula is seen as a cultural marvel. Today, The Church of Jesus Christ of Latter-day Saints sponsors the Polynesian Cultural Center (PCC) in Hawaii—a famous attraction for visitors from across the world. The PCC was opened in 1963, over a century after the Latter-day Saints arrived in Hawaii, as a means to preserve Polynesian culture and provide job opportunities for students attending Brigham Young University–Hawaii. Currently, over one thousand employees work to share Polynesian culture and heritage with others.²

Now more than forty years after the opening of the PCC, the center in Oahu still attracts millions of visitors each year as it represents the cultures of Hawaii, Samoa, New Zealand, Fiji, Tonga, Easter Island, Tahiti, and French Polynesia through performances and dances, including the hula. The PCC offers ticket packages for performances, "island villages" where tourists can visit to learn more about each island, as well as other special events throughout the year.³

Because it is a non-profit organization, all of the PCC's revenue is applied to daily operations and to support students with room and board, tuition, and books. At the same time, the PCC serves to educate more people about the unique cultures of Hawaii and other Polynesian islands that might otherwise have been lost to the world.⁴

NOTES

1. Dorothy B. Barrere, Mary Kawena Pukui, & Marion Kelly, *Hula: Historical Perspectives* (Honolulu, Hawaii: Bernice P. Bishop Museum, 1980), 47.
2. Polynesian Cultural Center Website, www.polynesianculturalcenter.com.
3. *Ibid.*
4. Press Release, April 1, 2004, Polynesian Cultural Center website, http://www.polynesia.com/press/press_04.01.04_kahili.html.

a Sower Went Forth

Charles Hamilton Houston's
Battle for Equal Education

by Brooke Ollerton



All photos courtesy Charles H. Houston Papers, Moorland-Springham Research Center, Howard University

“I made up
my mind . . .

I would study
law and use
my time fight-
ing for men
who could not
strike back.”

Charles Hamilton Houston
during World War I

On the 50th anniversary (May 17, 2004) of the monumental Supreme Court decision *Brown v. Board of Education*, which declared the doctrine of “separate, but equal” in public education unconstitutional, names like Thurgood Marshall, Rosa Parks, and Martin Luther King Jr., come to mind. But before Marshall, Parks, or King, there was Charles Hamilton Houston. And before victory in the struggle for equal education, there was strategy and hard work. Reflecting on his life’s work five months before his death, Houston wrote, “Tell Bo [Houston’s son] I did not run out on him but went down fighting that he might have better and broader opportunities than I had without prejudice or bias operating against him.”¹ Because of his life experiences and because he dedicated his talents to eradicating inequality, Houston made a profound difference in the fight against racial discrimination in education in the United States.

Houston was born September 3, 1895 in Washington, D.C. His parents, the descendants of slaves, did their best to give him more opportunities than they had. Houston attended Amherst College and graduated in 1915. Two years later, during World War I, he entered the U.S. Army, where he encountered segregation and racial discrimination. He once protested the unfair assignment of infantry-trained African-American officers to artillery units and was “reprimanded, harassed, [and] abused.”² On another occasion, Houston witnessed an African-American sergeant’s sentencing to imprisonment with one year of hard labor, loss of rank, and a seventy-five percent pay cut for alleged disorderly conduct and insubordination. After the incident, Houston wrote, “I

made up my mind that I would never get caught again without knowing something about my rights; that if luck was with me, and I got through this war, I would study law and use my time fighting for men who could not strike back.”³

Houston entered Harvard Law School in 1919. In spite of being one of a “handful [of black students that] were tolerated” there, he overcame the odds and excelled.⁴ During his second year, Houston received five A’s and one B. Such dedication made him the first African-American elected to the *Harvard Law Review* editorial board. Moreover, since campus law clubs excluded minorities, Houston and fourteen other students created the Dunbar Law Club. As a result, African-American students looked up to him “as a guidepost” and faculty and students of all colors considered him “one of the brightest men on campus.”⁵ In 1922, Houston graduated from Harvard with an LL.B. (Bachelor of Laws) in the top five percent of his class.⁶

Two years later Houston began teaching at Howard University Law School. His service there was equally important to the work he would do in the courts. Armed with a unique legal philosophy on the role of the African-American lawyer, Houston trained a generation of civil rights lawyers to continue the fight. “A lawyer’s either a social engineer or he’s a parasite,” he frequently told students.⁷ An African-American lawyer’s role was to interpret and protect his people’s rights. Houston believed that “first rate people with first rate training” could change the flawed legal system and even the society it regulated.⁸ To that end, he worked his students mercilessly. One of his favorite sayings was “no tea for the feeble, no crepe for the

dead.”⁹ After noticing laziness in one class, Houston notified another freshman class that they “must from this date cease any attempt to slide by on work.”¹⁰ Such an attitude inspired students to nickname him “Iron Shoes.”¹¹ But Houston demanded no less from his students than he had done. As a result of his dedication, “Iron Shoes” and the law school over which he was dean, produced such influential civil rights lawyers as Thurgood Marshall, Spottswood W. Robinson, and Oliver Hill, along with “three-fourths of the nearly 950 black American practicing attorneys in the nation” at the time.¹²

But it was Houston’s work directing the National Association for the Advancement of Colored People’s (NAACP) campaign against discrimination from 1934 to 1950 that made the most noticeable impact. Through an ingenious strategy, he chipped away at the legal precedent of “separate, but equal” established in the 1896 Supreme Court decision *Plessy v. Ferguson*. The plan was to “attack segregation in graduate and professional schools—forcing states to either create costly parallel systems of . . . education or integrate the existing ones.”¹³ In cases like *Murray v. University of Maryland*, *Missouri ex rel. Gaines v. Canada*, and *McCready v. Byrd*, Houston won ground that led to the *Brown* decision. Dr. Scott Ferrin, joint professor of law and educational leadership and foundations at Brigham Young University, says Houston made it “judicially viable” for legal conservatives on the courts to support integration by setting such precedent.¹⁴

Houston worked tirelessly—a typical work day was fourteen to eighteen hours—and his work eventually impacted his health.¹⁵ After being diagnosed with heart disease in the fall of 1949, he handed his work over to Robert L. Carter and Thurgood Marshall. “These cases are now tight sufficiently so that anyone familiar with the course of the decisions should be able to guide the cases through. You and Thurgood can proceed,” wrote Houston.¹⁶

Houston died on April 22, 1950, just four years before the U.S. Supreme Court ruled segregation inherently unequal. At his funeral, William H. Hastie Jr. pinpointed the reason for Houston’s success: “He believed, perhaps above all else in strength . . . to do and bear what lesser men would regard as impossible or unbearable. He counted nothing, no physical weakness



Charles Hamilton Houston (standing, left) in court (ca. 1940s) as part of the NAACP’s legal campaign against racial inequality in education. Houston’s work set the legal precedent for *Brown v. Board of Education*, the Supreme Court decision that banned segregation in public schools.

and not even death itself as an obstacle to the onward sweep of strong men and women in the accomplishment of worthwhile ends.”¹⁷ Houston spent his life sowing the seeds of a victory he never saw. Yet, determination and a deep-seated belief in an individual’s ability to change society made the dream possible for future generations. Thurgood Marshall, who had successfully argued the cause in *Brown* and continued the fight declared, “We wouldn’t have been anyplace if Charlie hadn’t laid the groundwork for it.”¹⁸

NOTES

1. Houston’s inscription to son in Joshua Lieberman, *Peace of Mind* (New York: Simon & Schuster, 1946), 48 of copy among possessions of Clotil M. Houston, quoted in Genna Rae McNeil, *Groundwork* (Philadelphia: University of Pennsylvania Press, 1983), 212.
2. Genna Rae McNeil, *Groundwork: Charles Hamilton Houston and the Struggle for Civil Rights* (Philadelphia: University of Pennsylvania Press, 1983), 41.
3. Charles Hamilton Houston, “Saving the World for Democracy,” *Pittsburgh Courier*, August 24, 1940, quoted in McNeil, *Groundwork*, 42.
4. Marcia Synnott, “The Half-opened Door: Researching Admissions Discrimination at Harvard, Yale, and Princeton,” *American Archivist* 45 (Spring 1982): 176–7, quoted in McNeil, *Groundwork*, 49.
5. Interview with R.P. Alexander, 18 September 1972. See *Harvard Law Review* 35 (1921–22), quoted in McNeil, *Groundwork*, 51.
6. “Record of Charles Hamilton Houston . . . September 19, 1919 to . . . June 21, 1923,” quoted in McNeil, *Groundwork*, 53.
7. NAACP Legal Defense and Education Fund, Inc., *Remembering Brown 50 Years Later*, 2004, 8.
8. William H. Hastie, Jr., quoted in Spottswood W. Robinson III, “No Tea for the Feeble: Two Perspectives on Charles Hamilton Houston,” *Howard Law Journal* 20 (1977): 3–4, quoted in McNeil, *Groundwork*, 76.
9. Interview with William H. Hastie, Jr., September 19, 1972, quoted in McNeil, *Groundwork*, 82.
10. Charles Hamilton Houston, “Special Caveat to First Year Class,” November 23, 1933, Archives of the Howard University School of Law, quoted in McNeil, *Groundwork*, 83.

11. Richard Kluger, *Simple Justice: The History of Brown v. Board of Education and Black America’s Struggle for Equality* (New York: Alfred A. Knopf, 1976), 127–8.
12. See note 2, 64.
13. See note 7, 9.
14. Scott Ferrin, interview with author, tape recording, Provo, Utah, November 12, 2004.
15. See note 2, 192.
16. Charles Hamilton Houston to Robert Carter, August 27, 1949, Box 380 (no. 2 of 5), NAACP Records, Manuscripts Division, Library of Congress, Washington, D.C., quoted in McNeil, *Groundwork*, 200.
17. “Charles Hamilton Houston, 1895–1950,” *Negro History Bulletin* 13 (June 1950): 208, quoted in McNeil, *Groundwork*, 212.
18. Jack Greenberg, *Crusaders in the Courts: How a Dedicated Band of Civil Rights Lawyers Fought for the Civil Rights Revolution* (New York: Basic Books, 1994), 3.



While serving in the U.S. Army as a first lieutenant during World War I, Houston experienced racism and injustice. As a result, he resolved to study law and protect African-American rights.



Carving Life

The Maori Art of Whakairo

by Natalie Walus

Yes enlarged, face contorted, and tongue protruded, the human carvings of Maori culture may appear disturbing, perhaps even ugly. But to the Maori of New Zealand, nothing was more beautiful—they valued the strong, defiant warrior spirit, so they carved it. Though many carvings do portray warriors, there is much more behind those disquieting faces than one might think. During the height of Maori civilization, *whakairo* (Maori for carving, or decorating) was a means of preserving the culture of the tribe.¹

Indeed, it was through skillful carving that the Maori preserved their history, the spirits of their ancestors, and their beliefs in a visual record that was not only useful, but beautiful as well.

Much like the highly ornamental cathedrals of the Middle Ages, the Maori meeting house (*whare runanga*) was covered with important images that preserved a tribe's history.² Images of distinguished chiefs, warriors, and events of a tribe adorned much of the inner and outer parts of the structure. It was here that young children would learn their history and the stories of their great ancestors. Though most of the faces in tribal meeting houses are now unknown, there was probably a time when the whole village could identify each sculptural representation by its specific tattoos. (The Maori identified people with their facial tattoos more than their facial features.)³ Important figures in Maori religion and legend could also be found carved into these houses of learning, including the most popular subjects of *Rangi* (sky father) and *Papa* (earth mother).⁴

Along with teaching tribe members about their history, carvings served to commemorate ancestors. It was believed that spirits could reside in carvings, and by residing they would help and protect the tribe.⁵ The Maori have always held great respect for their progenitors, which is manifested in carvings rendering ancestors as strong, defiant, vigorous warriors.

Yet Maori carvings were still more than just tools for teaching history and commemorating ancestors—carvings connected humanity to a higher sphere and they preserved what the Maori believed. “[*Whakairo*] is uplifting, taking the human spirit close to the rarefied and beautiful world of the gods and rising above the mundane affairs of existence and mere survival.”⁶ The Maori believed that *whakairo* brought the world of the living closer to the world of gods and spirits and that a good relationship between these worlds was vital to tribe prosperity.⁷ Therefore, the art of carving was considered sacred and master carvers (*tohunga-whakairo*)⁸ were revered as mediators between people and the supernatural.

Because of its sacred nature, master carvers and their art were heavily regulated under the laws of *tapu*. *Tapu* (the origin of the English word *taboo*) was a system of laws that governed



A Maori meeting house is covered with beautiful carvings of ancestors that are believed to protect those who come inside the structure. Inside, there are even more beautiful carvings of the history of the tribe.

Maori tribes by restricting certain places, things, or persons from ordinary use. Any person in high enough authority could give new regulations regarding what was *tapu*. The purpose of *tapu* was to protect *mana*, or spiritual essence and power. Objects that were not sacred (*noa*) also damaged *mana*. For example, food, especially cooked food, was considered very detrimental to *mana*; therefore, carvers would never bring any form of food near their work.⁹

The sacred nature of carvers also brought them respect and recognition. Many were well known not only among their own tribes, but by other tribes as well. Frequently, master carvers were chiefs in their villages or priests of great importance. Though not common, some carvers would travel to and carve for other villages.¹⁰

Carvers and their styles varied from region to region, but every style employed some key subjects and symbols that were essential to Maori beliefs. The most central subject seen in all Maori carving is the *tiki*, or human form. Rendered in a variety of ways, *tikis* represented supernatural beings and, therefore, were usually not carved realistically. It was believed to be very disrespectful to depict a great ancestor realistically because they were no longer human.¹¹

So instead of carving realistically, carvers elaborated the human form and focused on its most important parts. As a result, *tikis* embodied the beliefs of Maori culture. An illustration of this is seen in the disproportionate size of *tiki* heads in relation to the rest of the body. The Maori believed that the head was the most sacred part of the body, considering it to hold the spirit and power of a person. Thus, the head was always rendered in carving with the most detail and care.¹² The rest of the *tiki* body was well carved, but usually employed the same stance as other *tikis* (upright with hands on the abdomen). Though seemingly rigid in stance, especially when compared to Western sculptural styles, movement and beauty in *whakairo* came through its attention to surface design rather than through realism.¹³

Many times in *whakairo* the human form would also have birdlike features—taloned fingers, lidless eyes, and beakish mouths, which are all prevalent in Maori *tikis*.¹⁴ Like many cultures, the Maori associated birds with the spiritual world. Believed to be vehicles to the spirit world, birds and their characteristics were perfect motifs for representing ancestors.¹⁵

Yet birdlike *tikis* should not be confused with another key subject in Maori carving—*manaia*. Also birdlike, *manaia* are the second most used subject in Maori art.

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Though their exact meaning has been lost, *manaia* are clearly magical in nature. Key differences between these birdlike creatures and *tikis* include their unpredictable and fragmented nature. Unlike the conventional stances of *tikis*, *manaia* appear in any number of poses and styles. Sometimes only their head or beak will appear; sometimes their presence will be distinct; sometimes they will discretely hide in the background. However they appear, it is clear that they have a close relationship to the human form in Maori culture. Oftentimes they are even depicted biting into a *tiki* or grasping it around the torso.¹⁶

Aside from *tiki* and *manaia*, other Maori subjects are very rare, but still important. The lizard, for example, is hardly common but holds very specific significance within Maori beliefs. Seen as a vehicle of evil or harmful spirits, the lizard was feared and avoided. Yet the lizard also guarded sacred places like burial sites because it would keep people away.¹⁷

Other uncommon but interesting subjects of Maori carvings include sea monsters (*taniwha*) and whales (*pakake*). Sea monsters were usually portrayed as giant mermen with enlarged eyes, scale-lined backs, tubed tongues, and curled tails. It was believed that their tube-like tongues were used to suck in food ranging from fish to whole boats. As for carvings of whales, they were typically found on storehouses because they provided great abundance. The Maori did not have a form of whale hunting, so when a stranded whale was found on shore it was surely a great surplus for the tribe.¹⁸ Through these subjects and their symbols, carvers preserved Maori beliefs for future generations.

Whatever the subject, Maori carvers took great care in detailing most parts of a carving's surface. With their set of tools, carvers could construct the largest of war canoes and chisel the most delicate and beautiful of designs. The adze, an axe-like tool with a horizontal blade (see fig. 1), was the most essential instrument in all of New Zealand. Adze blades came from a number of different stones, the favorite being nephrite (a type of jade) because of its strength and sharp edge. Used for making anything from great meeting houses to common bowls, the adze came in many different sizes depending on its use. The adze was not only a vital tool in Maori life, it was also employed in sacred ceremonies and regarded as a symbol of the gods.¹⁹

Another important tool was the chisel (see fig. 1). Used by hitting the end with a mallet, the chisel made it possible to get even greater detail in small areas. Carvers favored obsidian chisels because of their keen edges, which enabled even the smallest detail.²⁰

Detailing was the central characteristic in Maori woodcarving design. There is hardly a surface in the great works of Maori carving that is not highly ornamented and elaborated with beautiful patterns. Opposed to the rectilinear (straight-lined) preference of other Polynesian cultures, the Maori favored curvilinear design with the spiral becoming the principle surface decoration in *whakairo*. Spirals came in a number of forms, but the interlocking double spiral was used most frequently (see fig. 2). Next favored came the *koru*, a curled, plant-like pattern with great versatility (see fig. 3).²¹ As carvers applied these patterns to wood, carvings came to life full of vigor and movement.

Whakairo was a central part of classic Maori culture because it was a means of preserving their way of life. They recorded their history on the walls of meetinghouses through carving; they maintained remembrance of their ancestors in carving; they saved their beliefs and culture for the future by carving. And though *whakairo* was a functional art, it was also made beautiful through a meticulous attention to delicate, curvilinear detail. The Maori are a beautiful, vigorous people full of energy and life. It is only fitting that their character would be manifested in their carvings.

NOTES

1. Sidney Moko Mead, ed., *Te Maori* (Auckland: Heinemann Publishers, 1984), 21.
2. David Simmons, *Whakairo: Maori Tribal Art* (Auckland: Oxford University Press, 1985), 174.
3. Terrence Barrow, *Maori Art of New Zealand* (Paris: The Unesco Press and Wellington: A.H. & A.W. Reed, 1978), 48.
4. *Ibid.*, 33–40.
5. *Ibid.*, 47.
6. See note 1, 41.
7. See note 3, 12.
8. *Ibid.*, 8.
9. *Ibid.*, 15.
10. See note 1, 138.
11. See note 3, 48.
12. *Ibid.*, 49.
13. *Ibid.*, 50.
14. Terrence Barrow, *An Illustrated Guide to Maori Art* (Honolulu: University of Hawaii Press, 1984), 36.
15. *Ibid.*
16. *Ibid.*, 38–39.
17. *Ibid.*, 40.
18. *Ibid.*, 40–41.
19. See note 3, 66–67.
20. *Ibid.*
21. *Ibid.*, 74, 79–81.

fig. 1 Chisel/Adze

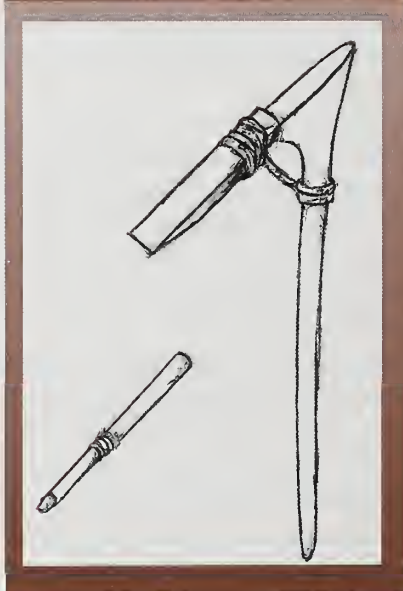
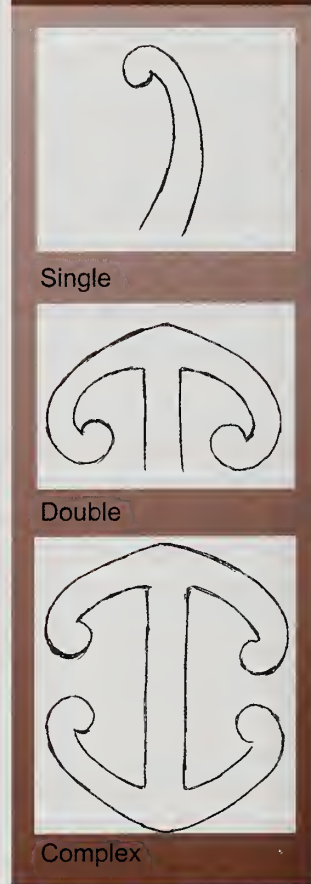


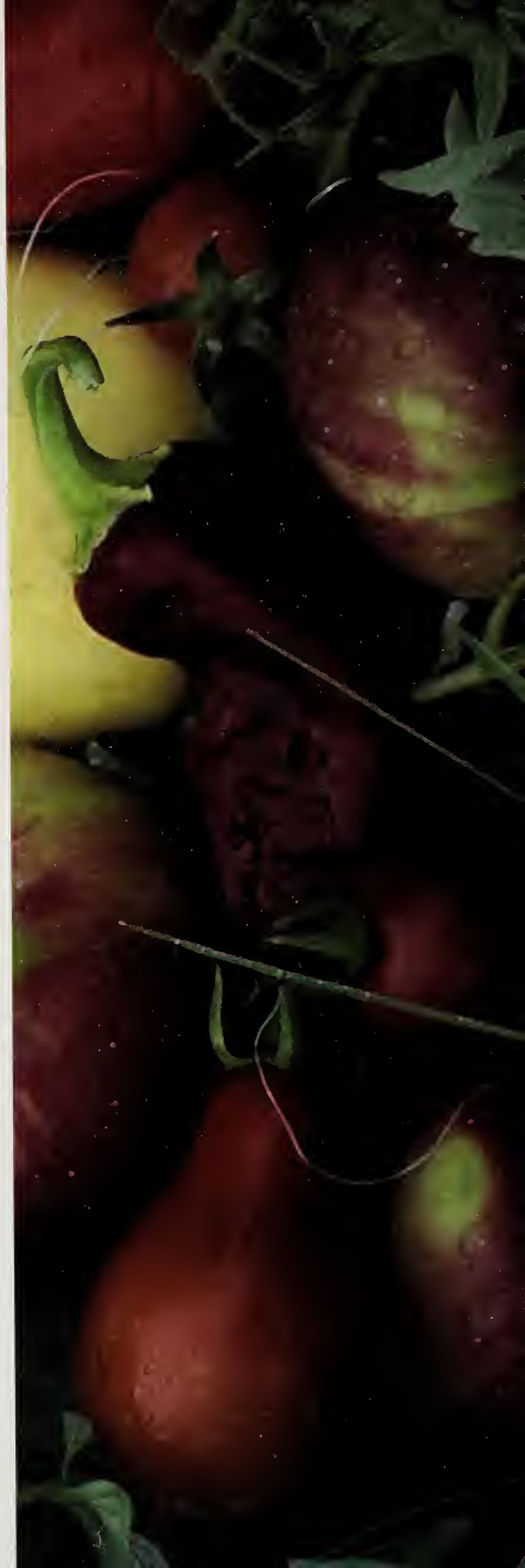
fig. 2 Spirals



fig. 3 Koru



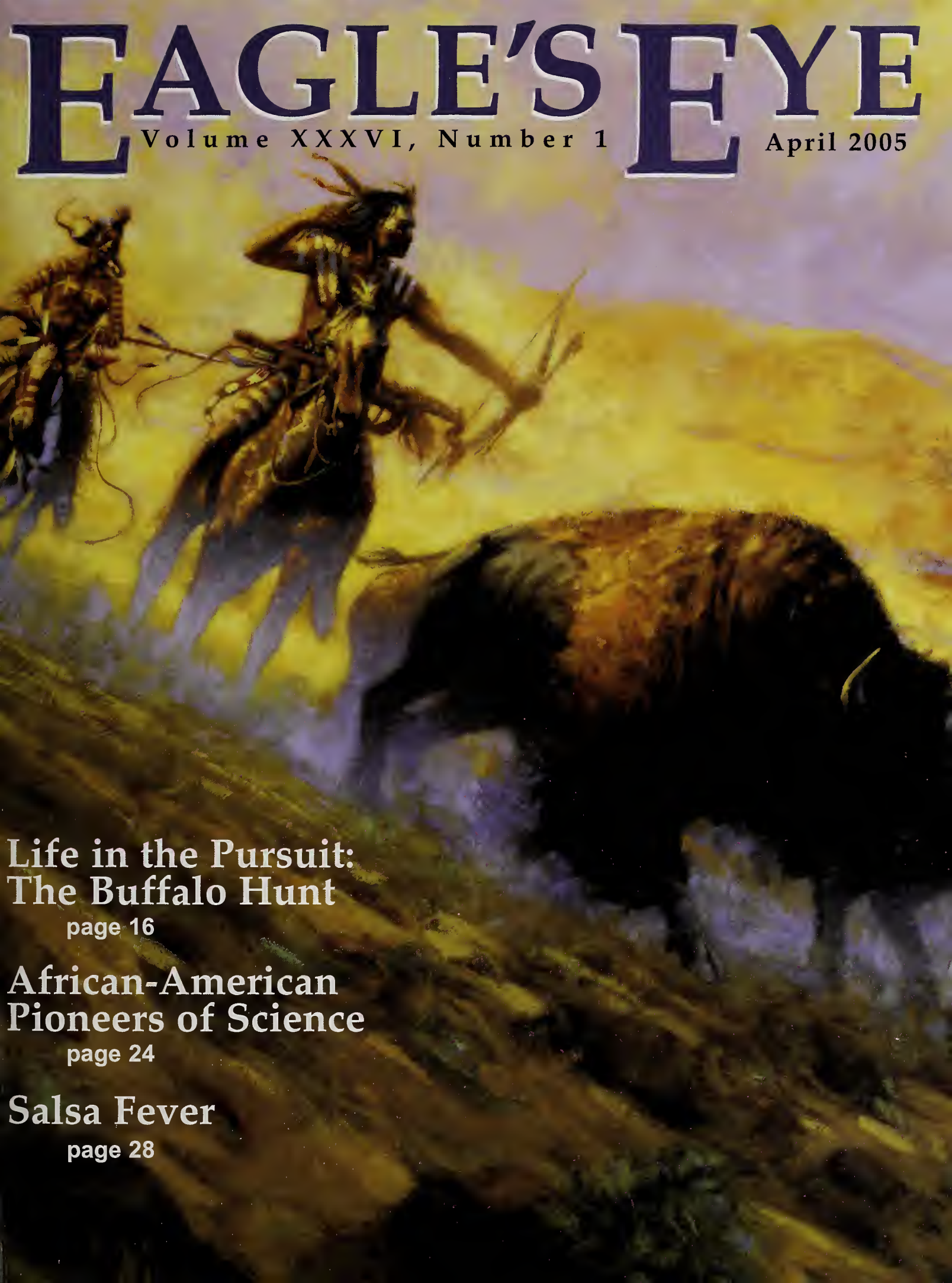




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Multicultural Student Services
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EAGLE'S EYE

The background of the cover is a painting depicting a buffalo hunt. Two Native Americans on horseback are shown in the upper left, pursuing a large buffalo in the lower right. The scene is set in a hazy, yellowish landscape, possibly at dawn or dusk, with a large, dark, rounded shape in the foreground that could be a rock or a fallen animal. The overall tone is dramatic and historical.

Volume XXXVI, Number 1

April 2005

Life in the Pursuit: The Buffalo Hunt

page 16

African-American Pioneers of Science

page 24

Salsa Fever

page 28

